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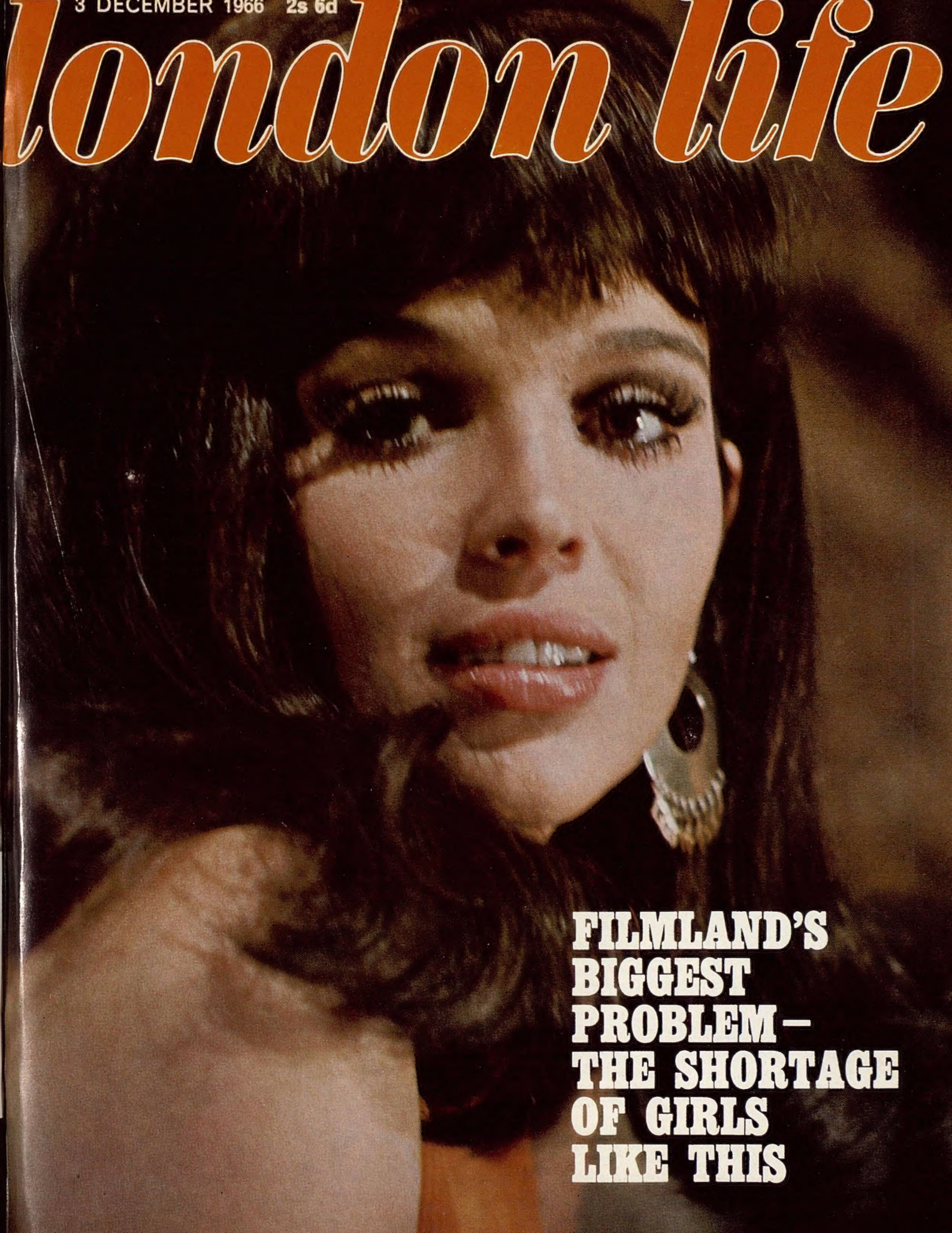
london life



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LONDON LIFE

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Production Editor Patrick Brangwyn. **Information Editor** David Quinlan.
Fashion Editor Sarah Drummond. **Diary Editor** Jeremy Harrison.

INCORPORATING THE TATLER

The number of beautiful, talented British girls who have made the international scene as film stars over the last few years can just be counted on two hands. Where are all the lovely girls? *London Life* wants to know, and this week explores the problem. And what about the navy of the Thames? It's there, surrounded by the blocks of central London and few people know about it – until they read *London Life* this week. The approach of Christmas brings, as ever, a spate of performances of Handel's *Messiah* and one worth dropping in on is at the Albert Hall on Friday (2 December), when Frederic Jackson conducts the London Philharmonic Orchestra and Choir.

Another big choral-orchestral work that receives rare performances and is always controversial is Carl Orff's *Carmina Burana*. The rock 'n' roll of the concert hall is what this modern, rhythmic music used to be called. Walter Susskind conducts it at the Royal Festival Hall on Thursday 1 December with the London Philharmonic Orchestra.

Gala cinema

There are three films opening this week, all of interest. At the Warner on 4 December is Terence Young's *Danger Grows Wild*, which was made by the Telsun Foundation for the United Nations. There are dozens of names in it including Rita Hayworth and Trevor Howard. On 3 December the Argentinian film *The Eavesdropper* opens at the Continentale in Tottenham Court Road, and on 1 December Mai Zetterling's film *Night Games* has been chosen to reopen the Royalty in Kingsway as a Gala cinema.

Ten-pin bowling

The Royal Smithfield Show and Agricultural Machinery exhibition opens at Earls Court on 5 December – it's been going since the 18th century and the best of all British livestock is on display. And from 6 to 8 December the International Masters' Championship is to be competed for at the Wembley Stadium Bowl – this is the World Cup of ten-pin bowling, and 19-year-old John Wilcox from Pennsylvania starts as hot favourite in competition with champions from 23 other countries.

WHAT'S IN LONDON LIFE

Viviane Ventura is one of the few girls in Britain's filmland to rate as a potential international star. Why the dearth of girls like her? Where are the future stars? Page 14

Donyale Luna, whose cat-like elegance as a model graced the glossy fashion magazine covers, has found herself modelling for models – shop-window models, that is. Page 36

Cliff Richard faces the dilemma of faith versus fame. Can he reconcile his religious leanings with obligations to his fan public? He spells out this crisis of integrity. Page 30

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INSIDE LONDON LIFE

Lord St Helens is believed to have paid more than £40,000 for a Georgian house in Buckinghamshire. **Dora Bryan** has recorded a song written by **Gordon Clyde** who sings with her in *Hello Dolly*. **Bill Millard** who has been commissionaire at Simpson's in Piccadilly since it opened 30 years ago has retired. **Richard Todd** has put his fan club to good use – buying guide dogs for the blind. American teenager **John Wilcox** will start hot favourite for the Tenpin Bowling World Cup at Wembley on Tuesday 6 December, but should be hard pressed by Australian **Joe (Wrong Foot) Velo, Junji Yamanaka** from Japan, and **Paul Yoshimasu** from Canada. **Iain Macleod** has taken a flat in the Grosvenor House, which he uses during the week. Tory MPs **Henry Clark** and **John Biggs-Davison** debate Rhodesia with Labour men **Christopher Rowland** and **John Mendelson** at the Royal Commonwealth Society in Northumberland Avenue on Monday 5 December with Liberal **David Steel** holding the balance.

MISS SUSAN GARTH, 40-year-old chairman of eight property companies, who lives in Roebuck House, Victoria, with Sir Laurence Olivier and Sir Alec Douglas-Home as neighbours, says she hopes to put between 60 and 80 boutique-stalls in a new building in Mayfair's Shepherd Market.

Miss Garth – "I am really a sociologist" – who claimed three years ago that she had been drugged by Russians in Tiflis, says that the five storey building put up by her company, Aygee Properties, will have three storeys of boutiques and two storeys of executive suites. "The boutique-stalls will be let at a minimum of six guineas a week," she says, and they will each be very small – about five feet square.

"I really started Portobello Road as an antique market in 1952," she says, "and that worked. I am sure this will." She says that she has already had hundreds of inquiries about the mini-boutiques, which she hopes to open early in the New Year.

Fish are coming back to the Thames. Catches of roach have been recorded at Brunswick Wharf and Bankside Power Station.

Mrs Jean Denton, who has won the Wills Embassy Trophy and a cheque for £100 for gaining top points in a number of selected women's motor-racing events last season, hopes to combine work with the sport next season. She took a job as an economic researcher at the University of

Surrey this autumn, and says "I'm hoping that I will be able to race and work next season because we've found someone competent to look after my MGB." She and her husband Tony, an engineer who works out the stresses on oil rigs, shared work on the maintenance of the car last summer.

Sir Geoffrey de Freitas MP has taken the lot of the *au pair* girl very much to heart. In the Commons on Thursday 8 December he will address a meeting of the British Vigilance Association – which was founded in 1885 to fight the white slave traffic – on a Council of Europe resolution designed to improve *au pair* girls' conditions.

Ricky Renee, the American female impersonator, whose new night-club opens in London on Monday, 12 December, is causing Shirley Bassey a little heartache. Miss Bassey is waiting in America for costumes for a television spectacular. But her designer, couturier Douglas Darnell, is too busy on Mr Renee's wardrobe. The cost of his dresses will be in the region of £10,000 estimates Ricky – "if you include the furs; and what I can't wear I carry."

The Imperial College of Science and Technology, which has disclosed that its telephone bill last year was more than £72,000, has been invited by the Post Office to undertake a series of studies on various aspects of postal work.

The Victoria and Albert Museum have a best-seller on their hands for the first time in years. The illustrated booklet produced for the highly successful Aubrey Beardsley Exhibition, which closed in September, is into its third edition and still selling hard at 8s 6d a copy. Five thousand copies were printed of each edition, and a member of the staff says: "I have been here for five years, and never known a demand like this."

Supermarket - style selling is paying off in the charity Christmas card business. The 59 Group of Charities, which got together in 1959 to distribute their Christmas cards, has taken over 11 shops in the London area this year, and reports that in a month more than 1,500,000 have been sold towards the target of 4 million by the New Year.

Part of a poster in Goodge Street Tube station advertising the film of the Royal Ballet's Romeo and Juliet, *has been torn back. The poster now reads: "Live the terror of the most savage manhunt . . . . .* ROMEO AND JULIET.

Field-Marshal Earl Alexander of Tunis presents the Christmas Cheeses at the Royal Hospital, Chelsea, on Thursday 8 December to the Hospital authorities and Chelsea Pensioners on behalf of the English Country Cheese Council. The ceremony dates back to 1691, when the Hospital instructed a London cheesemonger to supply Pensioners with "cheese from Gloucestershire at 3d per lb."

Sir Anthony Hooper, who with John Couper runs the Couper Gallery in Dering Street, Mayfair, is having trouble persuading some customers that a picture may be the best form of investment in these troubled times. The gallery specialises in 19th century French paintings, and Sir Anthony says: "Shares are very dicey at the moment, and paintings would undoubtedly be a better investment in many cases, but some people don't see it that way. Some would still prefer to go out and buy a Bentley."

The Imperial Cancer Research Fund is to hold a jumble sale in the City. Items from imported silver hand warmers to vintage turtle cream will be on sale at 1 to 4 Copthall Chambers on Saturday 17 December.

John Kasmin holds an exhibition of 16th century Indian paintings in his Bond Street Gallery from Wednesday, 7 December. This is something of a departure for him since he normally shows only modern works – by such artists as David Hockney, Robyn Denny, Bernard Cohen and Rick Smith.

The Ministry of Social Security reports that 275 people sleep rough in London. Sixty-three were found at Waterloo Station.

The search for actor Keith Michell's double to play Charles Darnay to his Sidney Carton in *A Tale of Two Cities* which is due to open next April, is getting desperate. Impresarios Stanley Gordon and Jerry Wayne nearly

found the man in a gaming club recently. He looked and talked liked Michell, but could not sing a note. Whoever gets the part will have to sing at least one song.

Marjie Lawrence, Royal Shakespeare Company actress, who is now filming "Stranger In The House" at Boreham Wood, plays a stripper in the film. Since she had never taken her clothes off in public before, she was sent off recently to the Raymond Revuebar, where Paul Raymond's wife Jean coached her in the art.

Andrew Gardner, the ITN newsreader, has been chosen by the deaf and hard of hearing as the clearest speaker of the year. He is the fourth winner of the bronze trophy given by the Royal National Institute for the Deaf. So far it has only been awarded to newsreaders Robert Dougall, Richard Baker and Michael Aspel.

Latest kiss of life miracle. Belgravia masseuse Maureen O'Brien found her elderly budgerigar Noah collapsed on the floor of his cage, and was able to revive him speedily by administering the kiss and dosing him with brandy which he gratefully sucked from cottonwool wrapped around the end of an orange stick.

Sarah puts art before glamour . . .

This is the face of Sarah Miles, actress and film star. For the next two weeks she is appearing in *The Silence of Lee Harvey Oswald* at the Hampstead Theatre Club. In the play – a semi-documentary and uncommitted exploration into the character of Kennedy's alleged assassin – she plays Marina, his Russian-born wife.

A stranger in a strange country, struggling with a foreign language, only half-comprehending her husband and antagonised by the mother-in-law (played by the redoubtable Bessie Love), it is a long and arduous role. Previous successes for Miss Miles have been the film of *The Servant*, and at the National Theatre.

Her appearance at the tiny and low-salaried Hampstead Theatre is another example of the increasing attitude among British stars, that a challenging and interesting part outweighs more glamorous considerations. The play, in which Alan Dobie plays the not-so-silent- title role, runs until 10 December.

BACKGROUND

CHURCH

CANON JOHN PEARCE-HIGGINS has been suffering from 'flu and frustration. Last week, to quote his own words, he had "another bash" at what he considers nonsensical things in the Church of England. At a service in Southwark Cathedral he refused to read the appointed Lesson, instead quoted from articles opposing hanging. Official reaction: nil. Unofficial: "A very rude letter from a colleague in the diocese telling me I should preach the Word of God."

The Canon was down with 'flu over the week-end, "so I don't know if there are any letters waiting in my pigeonhole in the Cathedral." At last week's service he told the congregation: "The appointed Lesson is from the second chapter of Revelation. It appears to be about some prostitute 1,900 years ago, who is about to be thrown into a big bed with all her admirers, and punished by having her children killed. This is interpreted to be a sign of God's love. I do not propose to read such blasphemous nonsense."

Instead, he read quotations from Bernard Shaw, John Bright, Thackeray and others, on the shame they felt about executions. On Monday he told *London Life*: "The Church of England is so lethargic, it doesn't take any notice of these things. Apart from the rude letter, I have had two more, saying 'jolly good show.'"

The Canon, and others highly placed in the Church, have been campaigning for some time against Church precepts they consider ludicrous or archaic. Says Canon Pearce-Higgins: "It seems we'll go on arguing till the cows come home. Commissions come and go, and nothing is done. Somebody has to make the revolution. I was educated at Rugby School, and perhaps the most valuable thing I learned was on a tablet on the wall of the headmaster's garden, about the pupil who picked up the ball and ran with it. It's about time somebody took the ball up in the Church of England and ran with it."

Had he been officially rebuked or reprimanded over his attitude? "No. And they can't very well turn me out. I do my stuff, you know. In any case, they're a bit thin on the ground. I go on writing and propagandising, but it's a slow process. There are voices like mine all over the place, but nothing gets done. This is what's so frustrating. It's just a case of 'bash on.'"

THEATRE

MICHAEL WHITE, the young and iconoclastic impresario, is setting the Lord Chamberlain another problem in censorship. Mr White has come across a new American play that he wants to put on in London. It is, however, tendentious and sensational.

The play is called *Macbird* and is a lampoon on the Johnson family. It was written by Barbara Grayson in rhymed couplets – continuing the Shakespearian pastiche suggested by the title. In the play Macbird and Lady Macbird send Banquo to Dallas where he gets killed. The ghost of Banquo returns to Washington where the Earl of Warren tries to hide him. Other characters include the Mac of Namara.

General opinion in theatrical circles at the moment is that the Lord Chamberlain won't look at it. Michael White is optimistic though. "I am just not going to talk about it," he says.

HOUSING

WHEN television fulfils one of its most important roles – pointing-up sociological problems – response is generally widespread and immediate. Highlighted example of this is the reaction to the controversial BBC TV play, *Cathy Come Home*. Fleet Street writers have picked up the theme. So, too, have five major national bodies, which, under the title Shelter, are launching a massive rescue operation on behalf of the homeless.

Following the publicity over the play, Shelter claims to be the answer to the nation's question, "What can we do?" They organised a conference in the crypt of St Martin-in-the-Fields on Thursday 1 December, to launch their national campaign for the homeless. These bodies have grouped under the Shelter banner: Housing Societies Charitable Trust, Housing the Homeless Central Fund, Christian Action, British Churches Housing Trust, and the Catholic Housing Aid Society. They are co-operating in the campaign "to expose the emergency situation that exists within the housing problem."

Shelter intends, says campaign director Mr Des Wilson, to publicise the hundreds of individual cases of appalling overcrowding, unbelievably bad housing conditions, and urgent human need, and to raise money to pour into effective housing trusts in the worst-hit areas.

Shelter says it is sponsored "by a great number of influential people in every walk of life." It aims at bringing together the outstanding names in the housing trust movement, nationally and locally, and "intends to be the most dynamic charitable campaign on behalf of the victims of a major social problem in this country."

CHARITIES

WHAT has been described as a national Jewish folk theatre is performing a musical comedy on Sundays at the Victoria Palace, home for the last five years of the Black and White Minstrel Show. The Charities Theatre Group stages for an entirely Jewish audience (it is their charity) *The Teitlebaum File*, starring Alf Fogel, who not only appears in the leading role – a Yiddish dress manufacturer of Jubilee Street – but who also wrote the music and lyrics.

In addition, Alf Fogel, as well as being director of a thriving business, founded the Charities Theatre Group with Alan Tibber and Ivan Benjamin, two young drama enthusiasts.

Fogel comes from a tailoring and theatrical family and is adept at translating the humour of the "Shmutter Trade" and the Jewish people in general, to stage. He first became well known with his performance in the long-running Anglo-Jewish revue *Sauce Chutzpah*, which raised thousands of pounds for charity.

In the six years of its existence the Theatre Group has staged *Mine Fair Sadie* (1960-61), *East of the Pump* (1962), and *Takeover* (1964). At Sunday's production, the producer, Mr Leonard Plaskow, an ex-actor, commented: "This particular show has been very popular. Our lyrics are being pinched all the time by other London shows."

Plaskow added: "We wondered what to send up this time and chose spies." To a Gentile, it seemed that not only had the group succeeded in satirising espionage (the musical involved a businessman being duped by MI5 to pass secrets in Russia), but the innate Jewish ability to capitalise in business. Thanks to the Sunday's shows, more hard-earned money is on the way to the multitude of Jewish charity organisations in the country. So far £50,000 has been raised.

FINANCE

THE announcement that the unemployment figures for mid-November had leaped by 0.4 per cent to a total of 541,585 may have caused shocks here and fears of worse to come, but it seems to have had little effect on the foreign bankers.

The following day the exchange market showed that the pound seemed to have taken very little notice. At a time when the pound was quiet in anticipation of the next batch of trade and gold figures, and on a day in which the pound would not normally be expected to show any rise against the dollar, the rate of exchange dropped by two points.

A City Foreign Exchange dealer explained this lack of interest: "This is partly because dealers are used to far higher figures from other countries, and partly because people are getting so blasé

about statistics, because you have to take them all with a pinch of salt."

But foreign exchange men are interested to see how high the figures can go without exciting some positive reaction from the continentals. In the light of suggestions that the next few months might show a further jump to somewhere in the region of 700,000 out of work he said: "There have been one or two occasions in the past few years when the American figures have jumped up very suddenly and we have all expected some reaction, but there has very rarely been any."

Even if there was a reaction it would be hard to tell in advance whether it would be for or against the pound. He admitted that the unemployment figures might reach such a high level that, instead of acting encouragingly on the pound, they might be taken to herald a slump.

He added that one of the main confusing factors in this country is that workers do not yet react in the same way to unemployment as they do in, say, America with its relatively high rate of unemployment. "The American in work tends to bust a gut to keep his job. Unfortunately that is not the case here yet. I think it would be a very healthy change if it was. But we are not the only country to suffer from this by any means. West Germany has exactly the same problem."

Foreign exchange men would be far happier to take unemployment figures as a sign of economic health if the sifting was done on a basis of merit. They make the point that haphazard sackings do not necessarily leave the right people in the right jobs.

EDUCATION

FRENSHAM Heights, one of Britain's leading liberal-minded, non-traditional schools where pupils can think freely and behave freely – "but not do what they want" says the headmaster – is stamping out smoking by fining culprits.

Headmaster Mr Stephen Hogg said this week that he is using shock tactics to eradicate widespread smoking among seniors and juniors at the £500 a year co-educational boarding and day school near Farnham, Surrey.

The news that searches of boys' pockets and lockers had been instituted, surprised many parents and educationalists, as it seemed alien to a school policy that has, in the past, been described as a "free-expression."

Mr Hogg dislikes that label, but prefers the more subtle "Liberal-minded" to describe their methods.

He told *London Life*: "These measures are opposed to everything that we stand for. But they are a deliberate attempt to show children that they cannot abuse the trust we place in them. And quite frankly, recently this trust has been abused.

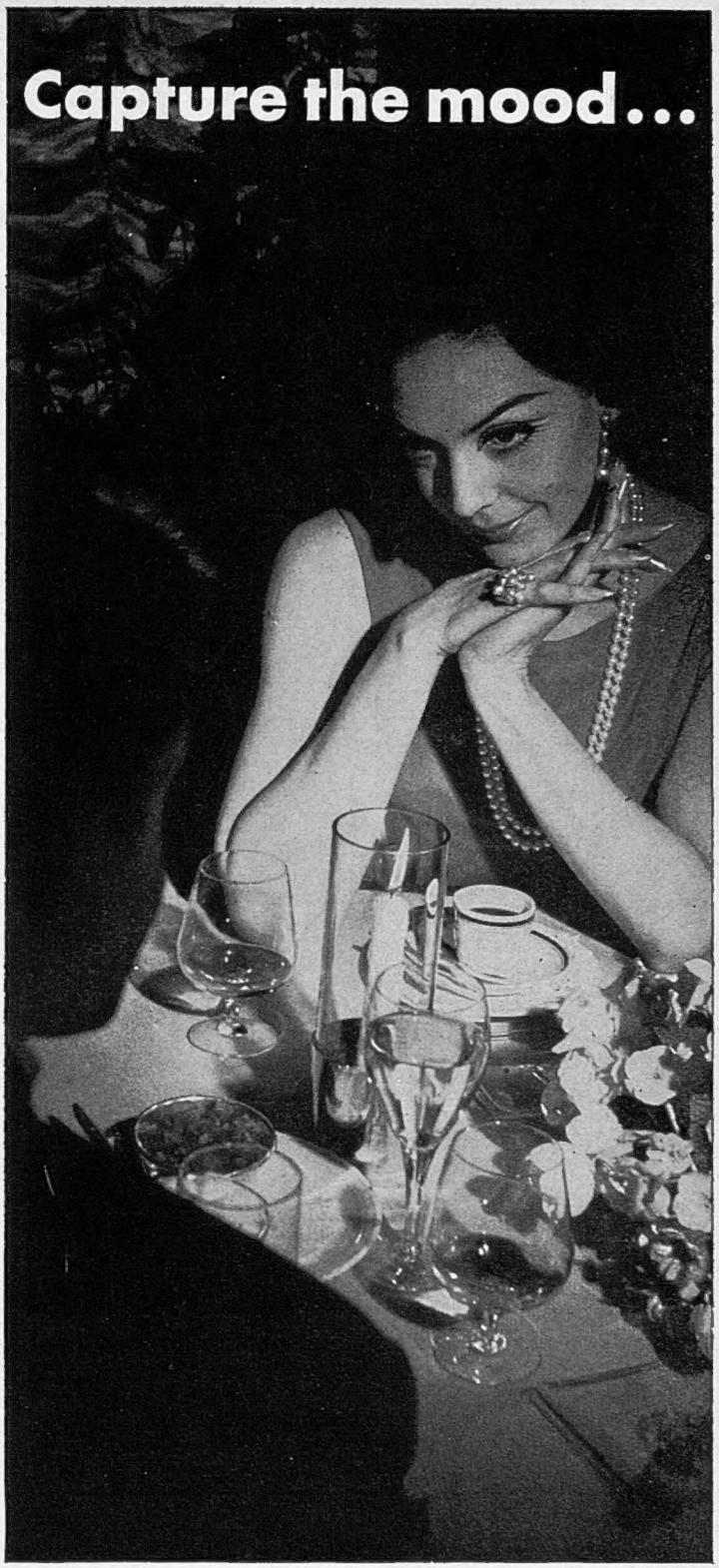
"Smoking, which we have always forbidden, has been spreading downwards to the younger pupils. We believe that boys and girls should not be searched because it makes them feel mistrusted. Our policy is based on trust and good relationship, and it works. Unfortunately, with smoking, the children have not been responding.

"They receive too much money from home, and they are buying cigarettes which they hide away and smoke, or go to the woods and smoke. We are still a very happy school but we have to take these tough measures. I don't think a child should be treated in too soft a manner or when he leaves he will find the big bad world too much for him."

Parents approved of Mr Hogg's measures after being told of the increase in smoking. They backed the 24-hour amnesty given to pupils to hand in money and cigarettes.

"So far we have in lots of money, lots of cigarettes." Pupils who are caught smoking make a fine of 5s, confiscation of pocket money or a month's detention.

"We may encourage boys to think freely, but that doesn't mean to say they can burn money and risk illness," he added.



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ROBIN DOUGLAS HOME

Introducing the columnist who is often controversial, often amusing . . always intensely readable

IT'S too much of a temptation not to start off with a few observations about the staggering syndrome of Brother George Brown. He is that most extraordinary of all public figures – a combination of comedian, stooge, knockabout butt, foil and fall-guy, who is not only paid a huge salary by the taxpayer to be all those things, but *at the same time* paid by the taxpayer to do important things on their behalf like chatting up LBJ and Gromyko and coming within pressing distance of that goddam button whose existence and power scares the pants off us all.

I realise that this is undoubtedly the Golden Era of the comic (there's so much to be funny about) but there is a nagging suspicion somewhere around the organ that does or does not produce my adrenalin that, in George's case, the cult has been carried a bit too far.

We need comics, by *God* we need comics: but we need them on stages, in the Press, on TV, even on pirate radio, rather more than we do in the White House and the Kremlin and with ready access to No 10.

The speeches

Take George's speeches. From reading the press reports, obviously they are monuments of burlesque, because MPs on both sides seem to be doubled up with either laughter or embarrassment. All good, healthy satire – although the lobby-correspondents either call George "rambling" or complain that they can't hear his gags. (Rotten Tory Press).

Then his appearances on television (he usually turns up). Again, comical to the extreme. But described by the television critics and political correspondents as "tense" or "over-wrought" or "suffering from strain." Maybe it's a question of semantics but these are not the epithets that, in the best tradition of English Literature, seem either the most accurate or the most apt.

My first meeting with George was at a party at the American Embassy. He was engaged in a rib-cracking duologue, apparently, with a tablecloth. All round him a crowd of guests was helpless with laughter. His hostess was a bit worried that maybe his act was going on a bit too long, but the chorus of laughter seemed to reassure her that he would, in bread-and-butter letters, be referred to as "the life-and-soul" of her party.

Phone calls

Then – *mirabile dictu*! – he was appointed Foreign Secretary. Within minutes of the appointment being announced on television, several well-balanced friends telephoned me to say that they had laid in a stock of champagne, vodka, Nembutal, Vykmin and queen-bee jelly and had asked several builders for quick estimates on the conversion of their cellars into fall-out shelters.

Not long after, I met George at a dinner party given by that other comedian dangerously close to Downing Street – David Frost. George was charming and friendly to me, chatting away, regarding the occasion, no doubt, as one on which it would be pointless to display his penchant for comedy when Frost was the host. Rather like pointedly offering to play the piano at a dinner party given by Dudley Moore.

A few days later, George went into hospital. Being concerned, as a recent and admiring acquaintance, about his well-being, (well, aren't we all?) and knowing from experience how nice it is to be rung up in the cold confines of hospital, I rang him up solely to wish him a speedy recovery and ask if I could send him round any books, grapes, Batman suits, that kind of thing. I was roundly abused, and the telephone was put down with a force that, if re-enacted on the Hot Line from London to Washington and Moscow would undoubtedly set up such electronic vibrations that within seconds unidentified blips would appear over Greenland on SAC radar screens.

Well, here we are – with a Prime Minister it is impossible to believe *in*, and a Foreign Secretary it is impossible not to laugh *at*.

That lyricist who optimistically wrote "There'll Always Be An England" may soon be had up for contempt of court. But then soon may anybody who puts pen to paper, except to write horoscopes or weather forecasts.

THERE'S another syndrome (sorry, but I love that word) which is alike comical to the million-odd people who go in and out of London every day to and from their work and have managed somehow to retain their sense of humour. Mrs Barbara Castle, our Mistress of Transport (there's a line somewhere about "Transport of Delight," but forget it), took an hour to travel two miles by car in the London rush-hour. It so happened that on that evening, as the *Sun* alone so competently explained, there were several factors – traffic light failures, flood warnings, an international soccer match – that exacerbated the traffic situation. But this was Barbara's comment: "I said to myself: It's no good, Barbara. Even if you are shot at dawn, you must do something about the private car in central London."

Now I often travel distances of about two miles by car in the London rush-hour. And it rarely takes less than 45-60 minutes, even without traffic-light failures, etc. Sometimes I travel similar distances by tube or bus, and the experience is either extremely lengthy, unhealthy, uncomfortable, or even physically dangerous – usually all four at once.

I suggest that Barbara now says to herself: "It's no good, Barbara. Even if you *are* shot at dawn, and have to give up your chauffeur-driven Austin Princess, for at least a month before Christmas you must travel by either bus or tube from, say Westminster to Kensington both in the morning and evening rush-hours, making a detailed report of the relevant timings (and distress and injuries incurred), and then publishing a White (or even a Blue) Paper."

Meanwhile, I will be chanting to myself as a litany each evening: "It's no good, Robin. Even if you are shot at dawn, you *must* do something about being forced to pay an increased car licence tax, increased petrol tax, increased parking meter fees, increased car purchase tax – and still not, as promised, having road systems constructed for you, adequate garages built for you, or adequate attention being given to the obvious fact that it is *not* just the private car that causes the delays and unpleasantness of the rush-hour, but Barbara's incapability of recognising the core of the problem and dealing with it."

It might help to chain Barbara to a seat on the Piccadilly Line, or to the door-pole of a No 9 bus, or (as she is in the super-tax bracket) even force her to try to hire a taxi when it is raining.

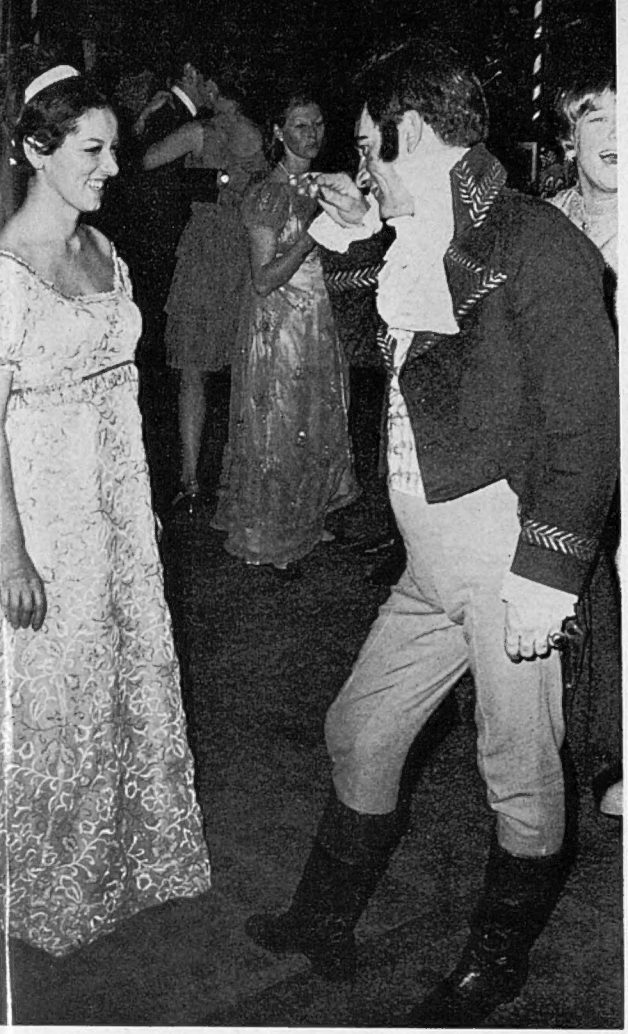
Strain-free

After all, how can you *possibly* know the strains, stresses, inefficiencies and exasperating difficulties of the London rush-hour when you travel, *free*, in a chauffeur-driven Austin Princess?

NOTE: "Rush-hour" is one of those jargon phrases, like "redeployment," "redundancy," "sincerity," and "frankness," which have ceased to mean anything when used by politicians. What "rush-hour" originally meant was the period between 5.30 and 6.30 pm when working people in London rushed home to wives, telly and food. It now means the period between 5 and 7 pm when people scramble, scream, curse, fume, crawl, stagger, sit or stand, totally still, crushed to pulp, in their fight to get home. "Daily Rush-Hour," therefore, now really means "Daily Fight-two-hours." (Oxford Dictionary next edition, please acknowledge).

THE WEEK

Miss World was calling on Luck to be a Lady . . . and another Film Festival was launched during The Week.

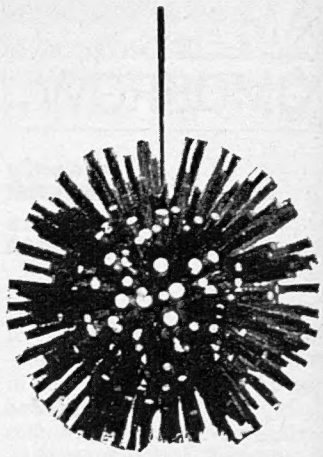


Above: Princess Alexandra and her husband Mr Angus Ogilvy, study a £100,000 group of Cambodian figurines at a 4,000-years-in-art exhibition at Spinks of St James's. The exhibition was to celebrate their 300th anniversary.

Above: A bow from Patrick Quinn for Miss Fanny Nicholas during Billy Smart's Circus Ball at the Albert Hall in aid of the National Society for Mentally Handicapped Children and the Ravenswood Village Settlement. David Hughes was ring master – and sang introductions to the international circus cabaret. Among the guests: Katie Boyle, Evadne Price, Stanley Baker, Liz Fraser and Joe Brown.

Below: Miss World got a lesson in baccarat from world-famous bridge player Boris Schapiro, when she visited Crockford's.

Above: Celebrating publication of the book, *In Praise Of Older Women*, with a party at the Pair of Shoes . . . Ronnie Cowan with (from the left) Mrs Henry Mancini, Mrs Alan Ladd, Jr, Mrs Stephen Vizinczey, (wife of the author), Mrs Larry Gelbart and Mrs Walter Shenson. **Below left:** For 79-year-old CSM J H Nixon a happy armful in Jeanette Clares at the late-night party to launch London's 10th Film Festival. **Below right:** The subject, ski-ing, when filmland's Charlotte Rampling met Dr S L Simpson at the reception to mark the opening of another season at the Simpson (Piccadilly) Ltd indoor ski slope at Earls Court.



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JAM TOMORROW

weekly traffic service

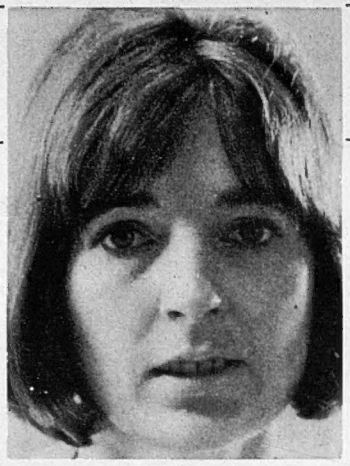
The M1 is currently harbouring its usual spate of bottlenecks, with traffic confined to one or two lanes in places on the **Northbound** carriageway. Four stretches are affected, and it may even prove necessary to use the hard shoulder in places. In London, the largest hold-up north of the River is on the busy **North Circular,** where rush-hour traffic is coming up against roundabout construction at the junction with **Chingford Road.**

The bridge works in **Kentish Town Road** by **Leighton Road** are still causing delays, while a subway construction under **Marylebone Road** near **Conway Street** has meant that westbound traffic is being diverted. Alternative routes have been found for cars moving northward along **Highbury Grove** between **St Paul's Road** and **Grosvenor Avenue** because of bridge repairs in the area. Three roads in EC2 – **Old Street, Great Eastern Street** and **High Street** – have a 12-hour go-slow between 7 pm and 7 am, because of a resurfacing operation.

There seems to be a slight alleviation in the circulation difficulties south of the Thames. But there are delays at **Borough High Street** by **London Bridge Station,** caused by the reconstruction of a footbridge; at **Peckham Road** between **Bellenden Road** and **Camden Grove,** where some turns are banned for sewer works; at the **Jamaica Road** junction with **Abbey Street,** caused by waterworks; at **Clapham Road** between **Bedford Road** and **High Street,** because of resurfacing, and at the **South Circular** junction with **New Park Road,** for GPO works.

Traffic is once again running smoothly in **Hampstead Road** and the northern part of **Gower Street.** The GLC have completed their £4½ million improvement scheme in the area, with the construction of an underpass at the intersection of **Euston Road** with **Hampstead Road** and **Tottenham Court Road.**

Angela Ince



AT the moment London is undergoing a series of mostly unexplained traffic jams. The experts say they can't understand why they happen, and that there is no logical reason for them. Well, I can think of one logical reason, and that is the absurd way English drivers behave at the traffic lights.

When the red light turns to green on the Continent, all the cars move forward in one smooth surge. They are all ready and waiting to go, and car No 10 in the queue starts at almost the same moment as car No 1. The effect is of a linked train passing efficiently and quickly through the signals. In England, however, the effect is more like a group of sluggish camels being prodded to their feet one by one, and wearily urged forward by disinterested drivers.

Green light

Take an average English traffic light, with 20 cars waiting to go through. The lights change to green. The driver of car No 1 depresses the clutch, moves into first gear, releases the handbrake and rolls slowly forward, looking nervously from right to left in case anyone is crashing the lights (which, to be fair, they often are).

As soon as he is half-way across, the driver of car No 2 tosses aside his map of London, depresses the clutch, moves into first gear, releases the hand-brake and rolls forward, wondering whether this is where he turns right for Great Portland Street. The driver of car No 3, who has been looking for a packet of peppermint lumps which has fallen under the seat (he is trying to give up smoking), sits up with a jerk and stalls his engine. He starts it again and leaps off hysterically, narrowly missing car No 2, which has decided that *this* is where it turns right for Great Portland Street.

Car No 4 is driven by a Miss Dorothy Ponders, a Civil Service clerk out on her third driving lesson. Miss Ponders, with immaculate calm and impeccable technique, puts her car into reverse and moves slowly but steadily backwards. The driver of car No 5, an elderly solicitor called Bracewell, is far too courtly to hoot at her, but the driver of the Covent Garden lorry behind *him* is not courtly at all, and hoots continuously. Miss Ponders, thrown into a frenzy by all that noise, at once puts her foot down hard on the accelerator.

Her instructor and Mr Bracewell get out and exchange insurance companies. The Covent Garden lorry manages to extricate itself just in time to go through on the amber and stop half-way across, so that the other stream of traffic is now jammed.

And that is one of the reasons why there are so many traffic jams in London. Shoot me at dawn if it isn't.

Gandhi statue

Excerpt from a news item about a statue of Mahatma Gandhi which is to be put up in Tavistock Square: "The scheme to erect a memorial to the Indian leader was launched soon after his assassination 18 years ago, but last week Lord Sorensen, chairman of the Gandhi Memorial Fund Committee, said that only £5,000 had been raised by public subscription. He appealed to the Government for help, and last week Mr Wilson announced a grant of £4,000 towards the cost."

It seems to me that Mr Wilson is a pretty frivolous shopper, and with our money, too. Few Londoners know much about Mr Gandhi except that he was an old man who wore a loincloth and disliked the British; but even if he had been one of the great benefactors of our time, if he had invented a cure for cancer and the common cold, if he had composed the Ninth symphony and written *War and Peace,* I still wouldn't see much point in wasting the taxpayers' money this way.

London is already littered with statues that nobody ever looks at; if Mr Wilson has £4,000 to throw away, I can't help feeling that he should throw it in the direction of artificial kidney machines, or houses for families that have to live separately in hostels, or for research into heart disease.

Recently two heads of state underwent operations: they were Captain O'Neill, Prime Minister of Northern Ireland, and Lyndon B Johnson, President of the United States. America is a much bigger and more powerful country than Northern Ireland, but it certainly could learn something from it in the way of good taste. The official bulletin on Captain O'Neill simply said that there were no complications and Captain O'Neill's condition was satisfactory.

About Mr Johnson's operation, on the other hand, nothing has been left unsaid. We know all there is to know about the preparation for the operation, the operation itself, and the stages of convalescence. When Mr Johnson is up and about again, doubtless he will be good enough to show us his scars, like he did last time.

We all know that a great many of the Irish emigrated to America. It seems a great pity that none of them seems to have found his way to the White House Press Office.

Tiny tots

Equality - of - the - sexes - is-not-yet-with-us footnote: Like everybody else around this time of the year I have had my share of glossy Christmas catalogues illustrating every kind of gift from a beautifully designed insect spray to a Bendy Batman.

One of these catalogues suggests "his" and "her" hip flasks. The "his" flask has a six-ounce capacity, and the "her" flask holds a mere and mean two ounces.

Oh well, girls, back to the railings.

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GODFREY ARGENT PRESENTS THE 18-YEAR-OLDS

Ex-policeman Godfrey Argent, latest in the line of Royal photographers – he took the Prince Charles 18th birthday pictures – today presents the first of a series of portraits including some of London's other notable 18-year-olds. Words by MICHAEL VESTEY

LINDA GROSVENOR (left), ex-deb, model-apparent, is a modern-day epitome of one of those Bright Young People Evelyn Waugh so penetratingly wrote about – except that this 18-year-old contemporary in Prince Charles's age group is not so embroiled in the trivialities portrayed so richly between the late author's stinging pages. True, she endured the season and was brought out by her mother, Lady Ebury, but the experience (oddly enough) improved her personality and increased her self-confidence, rather than, as often happens, ruined it.

Her views on the season: "For the first few weeks I thought it was awful. There were so many parties, and I got sick and tired of meeting everybody. Then I managed to get the parties spread out instead of every night and I found myself enjoying it all. I wasn't so sick of seeing the same faces everywhere I went."

Linda is tall, green-eyed with soft, dark hair. She is attractive, with a pale, rather serious face, which you think any moment is going to disintegrate into lines of laughter. However, the laughter fails to come; instead, a slow smile spreads across her face, intruding briefly on the introspection before vanishing – and she is thoughtful again.

About her chosen career, modelling, she is completely single-minded. "I've always wanted to be a model since I can remember," she told me: "I have never thought of being anything else. Archie Parker, the photographer, is training me at the moment. He thinks I am a potential model, and very photogenic. That is, providing I can keep my weight down."

Linda lives in a shadow-filled basement-flat in South Eaton Terrace, which she and her sister are busily decorating. Her mother lives in a house on the Duke of Bedford's estate, Woburn Park. Lord Ebury, her father, was killed in a car crash when his sports car overturned at Prescott Hill Climb in 1957. Since then, Linda's family has consisted of William, 23, the twins Kiloran and Richard 20. She is extremely close to her family.

Her education has been fortunate. Leaving Bedford High School at 15 without taking GCEs, her mother sent her to a convent school outside Paris. "I didn't enjoy it very much, I must say. We were outside Paris, and we weren't allowed out on our own. Instead we went on this great crocodile tour of churches, art galleries and other boring sights with nuns. So really, much to my disappointment, I didn't see much of Paris."

Then it was on to beautiful (before the floods), fragile Florence. Next stop Germany, where again Linda stayed with a family. "When I returned to England I knew three languages and my outlook was considerably broadened. I am glad my mother educated me like that rather than kept me at a boarding school in England. I now feel as though I have seen things worth seeing."

"Boyfriends? I know several who are rather pleasant to know. But, really, men are the same anywhere: England, Paris, Florence, Germany – anywhere."

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WHERE THE GIRLS AREN'T . . .

Melvyn Franck

Ivan Foxwell

Film producers are desperate for girls who can make you laugh, make you cry, y

For 20 years the tradition of polished films acted by burnished stars has been in eclipse. Now it shows signs of reviving, producers are faced with the problem of where to find the young actresses able to project themselves in the style of the Newer Wave. MICHAEL VESTEY discusses the desperate shortage with the producers.

WHERE have all the girl stars gone? Long time passing. Producers, directors and agents alike, are bemoaning the marked absence of new film actresses who can set the celluloid alight and warm audiences back into the cinema. It will soon be 1967, and Britain offers to the world: Julie Christie, Vanessa and Lyn Redgrave, Rita Tushingham, Suzannah Yorke, Samantha Eggar and Sarah Miles.

Together, this new wave of young actresses appears formidable. But is it? Last week Julie Christie, for example, appeared in four films circulating in London: *Doctor Zhivago;* her latest, *Fahrenheit 451; Darling;* and *Billy Liar.* Christie is at present Britain's most sought-after star, and, with her youthful companions mentioned above, on international lips.

But if they are all booked, where does the producer turn? Often abroad, which is a shame. I spoke to three independent producers who talked anxiously not only of the acute girl shortage but the lack of opportunities for those with potential talent.

"The fact is there is a shortage of male and female stars – period," said producer Ivan Foxwell, who made *The Quiller Memorandum.* Foxwell gives three causes:

A. No more star-building and programming by major film companies, by signing up young actors and actresses and grooming them for parts.

B. Since 1945 the waves of war films and kitchen-sink dramas, non-glamour films, precluding the rise of beautiful, talented young actresses ideal for glossy parts.

C. The importance and potential of television which can keep stars busy despite the danger of over-exposure.

Variants of those as given to me by other producers, include the strong economic factor in films. A backer will not plough £500,000 into a film whose leading actor is an unknown. but nevertheless talented person. "As well as a reliable director, good script material, the stars must be box-office to attract the hard cash behind the project," one producer told me.

Fade-out

Kitchen-sink dramas gave their last seamy gasp a few years ago, but, as Foxwell says, a girl protagonist was trying to fit the sordidness of the part, rather than promote her ideal personality. Now efforts are being made to re-create the pre-war glossy movie films. "*The Quiller Memorandum* is basically a glossy," says Foxwell. "When the trend changes towards this again we have got the talent there, if there is the enterprise and money.

"Years ago Audrey Hepburn came from here, but when she did a Broadway play, Hollywood snapped her up – they felt they could do something with her. The same applies to Julie Andrews, too. Oh, yes, the talent is here, probably more than anywhere else in the world; the problem is finding it and bringing it out."

Melvyn Franck, portly, bespectacled producer of *A Funny Thing Happened On The Way To The Forum,* was quite convinced why he found it difficult to cast new talent. "It is not just Britain, but the world," says Franck, who is very much an Anglicised American.

"I consider the reason for the girl shortage can be traced back to this revolution, where the whole economic structure of the industry also changed. A by-product is the abolition of the long-term contract. Paramount, for example, once had 70 writers under long-term contracts, and about 100 actors. Fifty to 60 of these actors were in the star feature category; the rest were wholesale 100-dollar-a-week performers."

Franck was talking about the American scene. But he added (with the agreement of script writer Dennis Norden, who arrived at Franck's Marble Arch home for collaboration in a venture) that a roughly similar set-up existed in Britain at the same time.

"This system brought in hundreds of new, young people from which we extracted great talent. Marilyn Monroe was found this way while under contract. And these stars appeared in 50 or so films a year – they were always working. Nowadays, actors and actresses are lucky to appear in four or five. People just cannot afford the investment in putting unproven young people under contract. I admire the courage of Harry Saltzman for signing up Michael Caine when he was virtually unknown.

Franck, who tends to talk of people as "entities" and who employs the use of hard-line business-like terms, became slightly more personal. "What is lacking," he said, "are young actresses who can do both drama and comedy – a girl who can make you feel happy and sad, make you laugh, make you cry, and yet still make you feel attracted by her. The talent is being developed, though by repertory theatres, which are good breeding grounds."

The advantages of this new artistic freedom, and freedom too from film-makers, is the chance for actors and actresses to break away from the boring old formulae.

New people

With the gradual erasement of conformity, iconoclastic type comedies can be produced. *A Funny Thing Happened . . .* is in that category. It stars mostly new people, although Phil Silvers has been brought in, the chubby, flabby-faced old dependable that he is. The actors are fast-rising: Xero Mostel and Michael Crawford.

The girl in the film is Annette Andre, whom Franck proudly claims to have discovered with director Dick Lester. "She came for an interview with untold other girls," he told me. "She had a certain freshness about her. After a screen test we decided

George H Brown

ake you feel physically attracted by them

she was the girl for the picture."

Franck has a bold plan, involving the creation of a consortium of producers who would pool money and resources to place under contract his "reservoir" of talent, young actors and actresses. Linked with this is the reluctance of backers to take a gamble.

One young actress who "got" him was Glenda Jackson, who plays a nerve-bludgeoning performance in *U S*, the Vietnam-war documentary at the Aldwych. "She is obviously a major talent," he said. "If I had found her ability in the old days, I would grab her and put her under contract – if she agreed, which I doubt. Why? She probably would not want to be a film star, but is trying perhaps to achieve stature as a stage actress."

Over at Shepperton I met American producer John Cohn, a dynamic, sun-tanned picture-maker, working hard on *Fathom*, an adventure comedy starring the much-publicised Raquel Welch, the talented Richard Briers, and Clive Revill. Sparing a few moments of his action-packed time, Cohn commented: "I don't think there is a shortage of talent, but rather opportunities for that talent."

Cohn's last film was *The Collector*, with Terence Stamp and Samantha Eggar. "She was a new girl, and she was great. We took a chance and it came off. The big problem was to find young people to play those parts in *The Collector*.

Demanding

"We decided that if an actor or actress was untried, then obviously they would not be experienced. The parts were demanding – just two people in a room for one hour and fifty minutes. Terry Stamp was a consummate actor; Samantha Eggar is now. It was a big gamble, lessened by a reliable director. Audrey Hepburn came of him; Olivier's first picture was directed by Wyler."

At the quietly opulent RAC Club in Pall Mall, I met an English producer. Mr George H Brown, independent producer who made *The Trap* with Rita Tushingham, and is now on the new Cliff Richard film *Finders Keepers*, starring Robert Morley, Peggy Mount, Graham Stark and lovely newcomer Viviane Ventura.

Viviane Ventura, 20-year-old Anglo-South American female lead in *Finders Keepers*, the United Artists film to be shown on 8 December, was chosen by George Brown. "I wanted a girl of Latin appearance who could speak excellent English. It is easy to import a foreigner, I know, but then something would have been lost."

The qualities he looks for in a young actress are, in his words, "an innate understanding of who she is supposed to be in the film, and an ability to project it."

"I don't believe my part in *Finders Keepers* is an acting part," says Viviane. "But it has given be confidence. It is a great – how you say? – leaping stone, no stepping stone, to other things."

It is for Viviane, and should be for Melvyn Franck's "reservoir" of talent. As soon as yet another wave of girl stars washes up over the film industry, life in this sphere will be made simpler. Girls, girls, where are you? You are, in the words of Franck, "a gold mine that needs digging, wants digging."

"Le gardien du mouton" 1966 by A. OLLIVARY

"General Charles de Gaulle" 1965 by A. MAYNARD

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Room at the top – if you can train the boss

Jeannette Ramos lives in Hawaii and had never been to the American mainland. But out of 40,000 entrants, she won the title Miss Secretary USA while still at business college. Part of her prize was a trip to London, where she met Britain's Perfect Secretary for 1966, Patricia Matthews. JOHN McLEOD and photographer JOHN BENTON HARRIS were on hand to record their meeting, and their pointers on how to progress, in step with the boss, to the boardroom.

Miss Secretary USA (left) Jeannette Ramos, and Britain's Perfect Secretary Patricia Matthews discuss the road to the executive suite.

A GOOD secretary can make a £3,000-a-year man worth £4,000. But the girl who ups the boss's selling-price to an organisation needs more than shorthand typing, and a nifty touch when it comes to making the coffee. That's the consensus of opinion of two who should know: Jeannette Ramos (Miss Secretary USA) and Patricia Matthews, who won the London Chamber of Commerce Perfect Secretary contest this year.

Jeannette, 19, from Honolulu, and Patricia, 24, from Blackwood, near Aberfan, met at the Hilton for a chat about the job, the training, the prospects in Britain and the States. Jeannette has another two terms to do before completing her extensive course in secretarial studies. Patricia is a graduate of West London College of Commerce. After the exchange of compliments on their respective successes, they drank Coke and chewed the secretarial fat for over an hour.

Poise essential

They agreed that the secretary trains the boss, rather than the other way about. And this was their advice to girls whose sights are set on a job in the executive suite: "Be poised for your interview. If you get the job, be patient."

Said Patricia: "I am a very impatient person. Any patience I show is artificial, but you must do it."

"You don't automatically get a rise if you're promoted . . . In fact I think the only sure way to get one is to resign"

In London, the word "secretary" is applied to girls who do only typing, filing, telephone-answering, coffee-making and collecting the boss's expenses. This annoys Patricia. And baffles Jeannette.

Said the petite, dark-haired Hawaiian girl: "My executive secretarial course takes eight terms. I have had to study about 15 different subjects. Then there is also a section of our training devoted to charm, personality, grooming and appearance."

Patricia's course encompassed most of these subjects as well, she said. Jeannette studied Speedwriting, Patricia does Pitman's shorthand.

Jeannette quickly became proficient at Speedwriting and can now do 140 words per minute.

Patricia: "Officially, on the certificate I have, my shorthand speed is 120 wpm, but unofficially, as it were, I can do 130 or so. I finished my course in August, and took this job. Then, in September, I was told I had won the Perfect Secretary title out of 400 entrants.

"I am now secretary to a division head with my company. He is chief of statistics planning and market research."

Vital subject

From courses and qualifications, the girls progressed to probably the most vital subject of all: wages.

Jeannette: "In Hawaii, and the rest of America, the wages structure is highly organised, like everything else."

Patricia: "They're not organised here. It's all very haphazard. You don't automatically get a rise if you are promoted. You have to bargain for yourself. In fact, I think the only sure way to get one is to resign. Then they come to you and say, 'Oh, we don't want you to leave'."

Jeannette: "That's fine, if they really want to keep you." Both agree that an intensive course in theory is invaluable, and "from the day you start, you can learn from your mistakes, and become more and more efficient as you go on."

Jeannette, whose course at Cannon's School of Business in Honolulu is linked with the charm course organised by the Nancy Taylor organisation in New York, was also trained in how to cope with fellow-employees, the boss and the boss's wife. "We were given awkward situations to handle, and had to come up with the answers to overcome them. For instance, 'If there is a worker in the office pestering you all the time, what do you do about it, and how?"

Jeannette's answer to this is: "You can tell him you are busy and don't have time to chat, or use some other excuse about work. But you don't trouble the boss over people trying to date you."

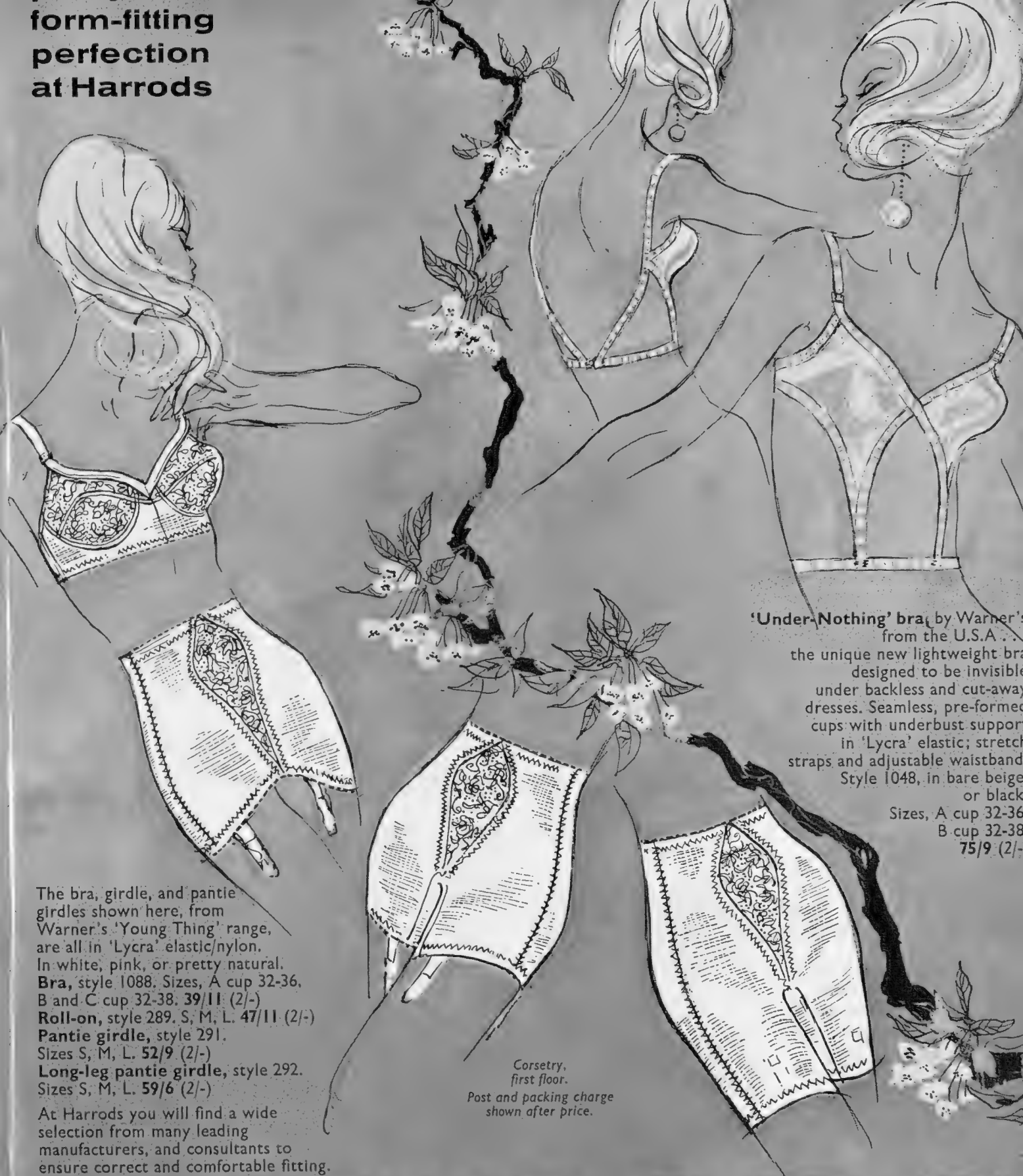
Boss's gift

"Another example was, 'if the boss gives you a gift, do you accept it, or how do you tactfully refuse it?' "

Her comment: "If you have entertained important business associates on behalf of the boss, and he gives you a gift next day, you can accept. But other gifts offered – for birthdays, for instance – should be tactfully refused, for the office should be strictly for business."

What about coping with the boss's wife? "We can't fly off the handle with her, naturally," smiled Jeannette. "But if she's continually awkward, you can suggest to the boss, tactfully, of course, that HE might do something about it!"

form-fitting perfection at Harrods



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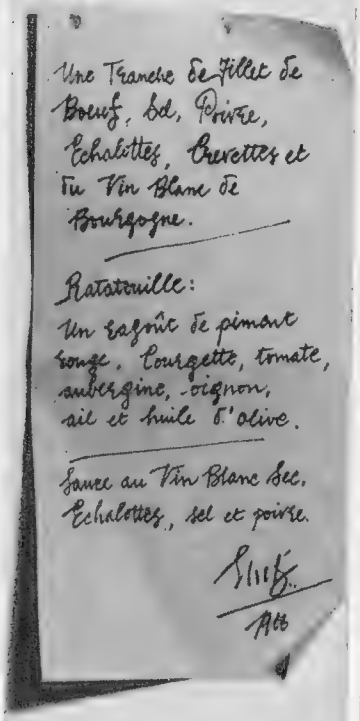
Une Tranche de Filet de Bœuf, Sel, Poivre, Echalottes, Crevettes et Un Vin Blanc de Bourgogne.
Ratatouille:
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DAVID WYNNE-MORGAN

PRINCE FAISAL, 25-year-old student of economics and politics at Churchill, Cambridge, has just presented the University's Motor Proctor, from whom all students have to get permission to keep cars in the city, with a novel problem. Prince Faisal, a member of the Saudi-Arabian royal house, is seeking permission to have his own helicopter.

Prince Faisal, who has the reputation of being a diligent student at the University, is just as diligent in the furtherance of his social life in London. Icy roads and dense traffic are making his trips by car between Cambridge and London a threat to his scholastic life.

He has already approached British Air Services in Oxford to find him a two-seater helicopter, and meanwhile is awaiting the result of an appeal he has made to the Motor Proctor.

The Prince, who has rooms in college, has also recently purchased a house just outside the city. I understand there is not likely to be any objection to his becoming the first Cambridge University helicopter owner. The official reason? It will not add to the city's very difficult traffic problem.

Princess Elizabeth of Toro: Her subjects approach her on their knees.

I dined in Kampala, the capital of Uganda, to celebrate with Princess Elizabeth of Toro the completion of her first day in court as a practising barrister. Princess Elizabeth, who spent eight years studying in England before returning to her own country a year ago, is the first woman lawyer in her country's history. A close friend of Prince William of Gloucester while she was at Cambridge, she is not going to find it easy as a practising lawyer in Uganda. "The judge who knew me socially seemed to find it very amusing. It was very difficult for me to create the atmosphere of a court-room, but I am sure people will get used to it once the novelty wears off," she said.

Double life

She is at present leading a double life. In Kampala she tries to be treated as a normal lawyer, but in her own kingdom of Toro she is the Regent until her younger brother, Patrick, now 18, comes of age. In Toro, where tradition dies hard, all her subjects approach her on hands and knees.

Princess Elizabeth told me that she has, at the moment, three main ambitions: to achieve success in her own right as a lawyer, to maintain the regal traditions of her people as long as they wish it – and to come to London next summer to do her shopping in the sales.

The Queen's private apartments at both Windsor and Buckingham Palace are to go on view to the general public for the first time – on 7 December in Technicolor. They will be shown in the 80-minute production *Palaces of a Queen*, a cinematic visit to six royal palaces with the Queen's active co-operation.

The Lord Chamberlain and Lord Cobbold made the arrangements while Anthony Montagu-Brown, formerly private secretary to the late Sir Winston Churchill, advised on the production, which was by George Grafton-Green.

The Queen has already seen it in full colour in the Buckingham Palace theatre, and on 21 December there is to be a specially invited preview at which most of the Queen's staff will be present. On Christmas Day the BBC will show it for an hour in black and white, starting at 2 pm, and leading up to the Queen's speech, and it will probably be shown on ITV at 1 pm.

The film is also being shown in colour on American television, where it is being sponsored by the American Gas Council.

Few photographers who book Jonah Barrington, male model, are aware that he is one of the most dedicated sportsmen in Britain. His one ambition is to win the Amateur Squash championship for Britain in January, and to this end he dedicates every waking moment.

He plays squash three times a day on average. He has not lost a single game in competition in this country this season and as I write this he is playing England's No 1, Jeremy Lyon, having played former world champion Azam Khan in the morning and with another game to play this evening.

Milk round

Before taking up a little male modelling to enable him to play squash during normal working hours, he did an early-morning milk round to earn the money to continue. He does not drink, diets continually, and always goes to bed early. I just could not bear it if he did not succeed.

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PRINCE GOURIELLI

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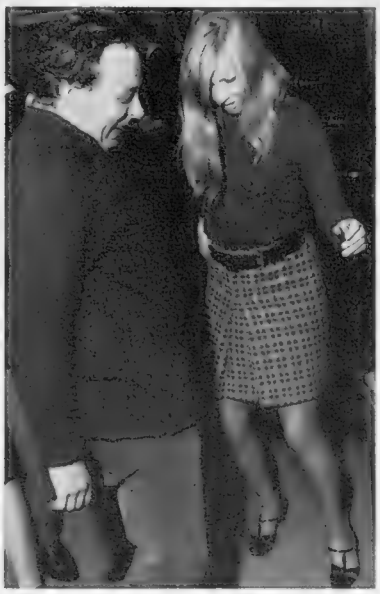
WHAT PEOPLE

The dance floors of London's night clubs present a picture of perpetual rhythm, whether it's the quick-step at The Society or the Shake at The Scotch, or expounding the new cult of self-expressive dancing at Samantha's, or dancing with a "bunny" at Raymond's Revue bar. We spotlight a cross-section of the dances and the dancers



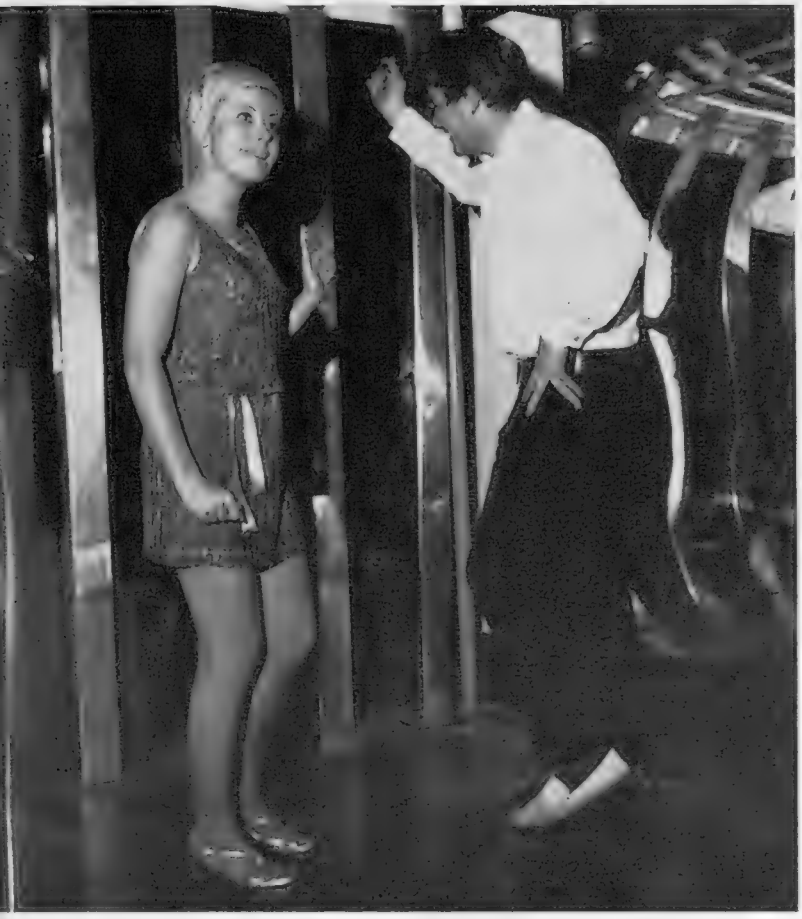
Above: Never a dull moment at the Saddle Room, where we find Peter Firth, who is a company manager, dancing the Hully-Gully with Jane Staveley.

Above Right: Brian and Peta Butler, who are brother and sister, here take it easy with a quiet Bossa Nova at the Blue Angel. Brian is a surveyor and Peta works as a ground hostess with British United Airways.

Above: At the Society, Mr and Mrs Henry Padfield dancing a quick-step to *Night and Day*. Mr Padfield is a Lloyd's Underwriter, and they live in Chelsea. **Below:** A new twist to the Shake at the Scotch, demonstrated by business speculator John Gillette and Susan Coddington.

Left: At the Scotch it's a Shake – to discs, while the Checkmates have a well-earned moment off. Nigel English dances with model Elaine Costello. **Above:** Margaret Scully, at Raymond's Revue Bar, dancing the Shuffle with Jan Roberts, a businessman from Yorkshire. Unlike Playboy Club bunnies, the girls at this club are allowed to dance with clients.

ARE DANCING



Left: Self-expressive dancing—the Hitchhiker—is shown here at Samantha's between Andrew Lewisbrewer, a judo instructor, and Penny Williams, who works at Andre Bernard. **Above:** Nicholas Smith, a solicitor, dances the Bleep with model Gloria Bonner at the Saddle Room.

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He's ruler of the Thames

Four ships lie moored to the Embankment in the shadow of Blackfriars Bridge. Farthest from the bridge is Scott's *Discovery*, then the *Wellington*, headquarters of the Company of Master Mariners. The two ships nearest the bridge are HMS *Chrysanthemum*, and HMS *President*, the training ships of the London Division of the Royal Naval Reserve. JEREMY HARRISON watched the sailors at work and talked with their Captain, stockbroker John Leworthy (above). Pictures: JOHN BENTON HARRIS.

THURSDAY evening on the Embankment the Thames Navy is pitching into another training night. The Thames Navy – the London Division of the Royal Naval Reserve – operates from two training ships – HMS *President* and HMS *Chrysanthemum*, with occasional use of Scott's *Discovery*. There the part-time Jack Tars assemble once or twice a week, climbing out of their stockbrokers, accountants, students, doctors or lawyers' roles and into the temporary anonymity of naval uniform.

Most train on Thursday nights, and some come on Tuesday as well. They are all volunteers, and consequently they are all keen. The City is a hive of military activity, most of it based on the Honourable Artillery Company, which draws off a high percentage of the personable young men from the teeming offices and provides them with a high social life, a sure way of getting through their excess money, and very little chance of promotion.

In the HAC it is very difficult to become an officer, and most members are quite happy to remain in the ranks for years, if not for the whole of their service. In the London RNR there is an almost embarrassing preponderance of two things – officers and doctors.

Many of the officers are old RNVR men who have managed to accept the change of name to RNR, and still want to retain their connection with Service life – both social and routine. Others are ex-regulars – some of them men who fought in the war, and others who joined after the war but have now left the Navy for the more remunerative City life. The rest are principally younger men who have joined since National Service – many of them not just because the RNR gives them a social life with helpful business connections, but because they have found the lack of discipline in their leisure rather unsettling.

Likes discipline

One of these is John Dines, an apprentice electrical mechanic in the City, who joined for this very reason. He heard about the RNR through the Electrical Trades Union. "I was bored before," he says, "and I used to spend my time sitting at home." He likes discipline, but adds: "You just have to accept it in the RNR."

Another young man who joined since National Service had ended is Michael Skues, who has been in for six years, and is one of the ratings who has no intention of becoming an officer. He is 24, and says: "As an able seaman I play a much bigger part in it all. If I were a sub-lieutenant I would only get away for one weekend's training a year, or two at the most."

This does not seem to worry another young man who has not long been in the Division. He is John Clark, a 23-year-old who has just passed the last of his Law Society exams. He works in Lincoln's Inn and generally attends one night a week. He is following the normal process of working his way through the ranks before he can become commissioned. His only previous military experience of any kind was in the army section of the Combined Cadet Force at Charterhouse. "I entered because I enjoy going to sea," he says. And now he has signed on for an indefinite period.

How is he going to find the time to do one or two nights a week all the year round, four or five weekends' training a year, and possibly a fortnight a year at sea in the Division's minesweeper? "Well," he replies, "this is going to have to be a condition when I go into a job, that I have time to do the RNR. I think people have a fair understanding of Territorial and Reserve requirements."

Yes, employers *do* have an understanding of Territorial requirements, and they are ready in the main to fall in with them.

Woman's angle

But what about the wives and girl-friends? Even on a normal training night there are usually a few wives and girl-friends in the ratings' canteen. A new development this, and in a way a tribute to the determination of the contemporary female. Captain John Leworthy, a City stockbroker in the daytime, admits as much. "The beer with the boys thing," he says with a smile, "has gone out of the window – all social events now involve wives and girl-friends." So the women now have their say, it seems, and the Silent Service accepts it with no more than a muted murmur.

But the only women who

Navee . . .

have any say in the proceedings at the start of a Tuesday or Thursday evening are the few Wrens who are also part of the Division. From the parade in the *President*, which has been moored in the same place on the Embankment as Headquarters Ship of the Division since 1921, the ratings and officers disperse at something between a walk and an agitated trot. Some stay in the *President* for training on the drill deck, or the electrical workshop, radar school or one of the classrooms in the ship. Says one sub-lieutenant: "All the specialists seem to disappear to their workshops and don't show their heads until the end of the evening again."

Others clatter up and down the narrow, steep gangways, and bustle along the Embankment to the *Chrysanthemum*, where there are more classrooms and the administrative offices, including the Captain's quarters. As they double down the gangway to the *Chrysanthemum* they pass a symbol of the social life involved in the Division – the Captain's speedboat, which is spending the winter there out of the water.

Ratings at a signalling test

Back in his quarters Captain Leworthy talks about the Division to which he gives so much of his time. He is not usually on board on Tuesday nights, but more than makes up for this through the numerous social functions he has to attend in the name of the RNR. He dines with the Admiral-President of the Nautical College at Greenwich, attends numerous Navy Boards, entertains on board the *President*, and attends the dinners of the Worshipful Company of Fishmongers at the Fishmongers' Hall.

This last is a significant connection for the Division, because it has only been firmly established in recent years. Before that the Division, although it is based in the City, had very little to do with the City establishment, unlike its Army counterpart. "The Silent Service element has been so much," he admits, "that although the unit has been in the City for years it has never had the connections with the Mansion House and the Livery Companies that the Army has had. But now things have changed a bit and the Fishmongers have more or less formally adopted us."

Ice-breaking

The strangest anomaly in the lost relationship between the Division, which draws so heavily on the men who work in the City, and the City's seats of social power, is that although the Worshipful Company of Master Mariners has its own HQ in the *Wellington*, which is moored next to the *Chrysanthemum*, relations between the two are still almost non-existent.

Captain Leworthy says: "It used to be like a couple of suburban semi-detached households who never spoke to each other until a few years ago. Then a few invitations went out from both sides, and now at last we're beginning to know them. There was never any ill feeling between the two of us, it was just that nobody ever seemed to do anything about establishing proper contact."

This was a case where the Silent Service remained a stranger to a Merchant body which shares many of its in-

Continued overleaf

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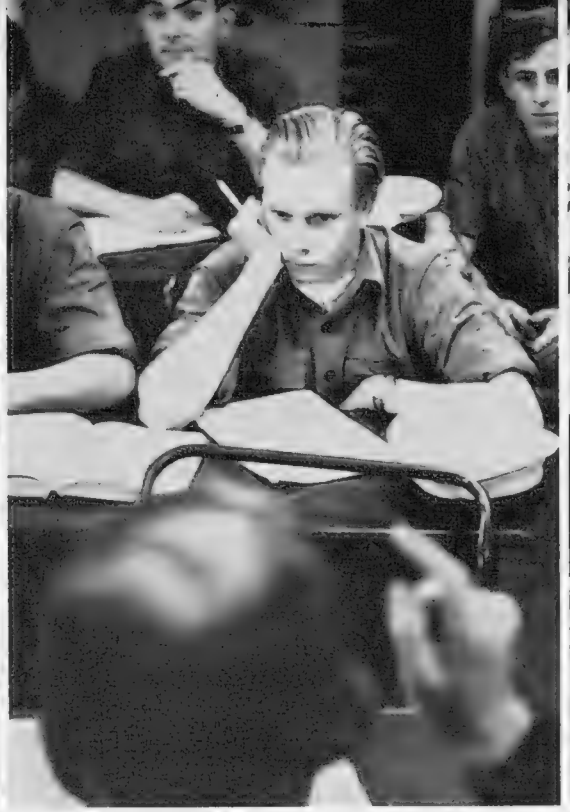
Officers in a submarine-detection exercise



Ratings in a HMS Chrysanthemum classroom

New recruits drill in HMS President

They hunt a submarine and 'fire' depthcharges

Continued from page 23

terests – spare-time interests, at least. Captain Leworthy is only one of many on both sides who spend much of their summer "mucking about in boats" of various sizes and shapes, from small sailing dinghies to large and opulent motor-cruisers, which ply their ways from the Kent coast to the Aegean.

Out of the Captain's cabin, and down below deck to see some of the training exercises and classes. . . .

Twenty or 30 ratings sit around in one classroom being instructed in signalling. On a lower deck more ratings are grouped around small boat engines and generators, taking them to bits and finding out about every part. In the ratings' canteen there are no more than five or six standing at the bar. Significantly, there are two ratings' girls-friends sitting away from the bar, sipping soft drinks and waiting for their men to arrive.

Dots of light

Back along the Embankment in *President* an exercise is in progress in which nine officers are simulating detection and attack on an enemy submarine. There is a mock-up of a wheelhouse, and next door to that three officers sit listening for the submarine while another directs the operation.

On a large, internally lit chart table another officer plots the courses of the submarine and the ship graphically, while dots of light bouncing from one to the other underneath the tracing paper tell him how near he is getting to the submarine. Then the range and the course are right and the officers in the wheelhouse fire the depth-charges. The submarine is sunk and the exercise is over.

Up on the drill deck of the *President* a squad of recruits is being put through a drill period. Two of them don't know how to hold their rifles – three others don't know what to do with them next once they have them at the slope. This is only their second drill period but they take the orders well and are keen on what they are doing. As the Captain says: "Unless a chap is keen on the idea of service, he doesn't bloody well join." They did bloody well join, and they seem to be getting what they joined for.

Nine o'clock. Officers and ratings stream out of their classes and offices and those who are staying to eat return along the Embankment to the *President*. There the officers gather for the longest part of the evening in the Wardroom. They cluster around the bar in noisy groups exchanging stories and bandying business chatter until they drift to the tables. The junior officers disappear to the Gunroom, which is an annexe beyond the main Wardroom, across which a curtain can be discreetly drawn when the senior officers want less noise.

At the Captain's table the talk is mainly of things past. Captain Leworthy tells the story of a big parade in 1954 when he was put in charge of a detachment of old sailors.

The big parade

"I was only a lieutenant-commander at the time," he says, "and they ranged from retired captains to stokers. I hadn't a clue what I was supposed to do while we were waiting for the parade to begin. Then one of them came up to me and just asked me to give them orders and be rough with them. I did it and they loved every minute of it. That was all they wanted – just to remember some of the old discipline."

Then the Captain turns to the Division. He commands the largest Division of the 11 placed around the country with nearly 1,000 officers and ratings, and just over 100 Wrens. But it used to be far larger, and the RNR is suffering the same recruiting difficulties as all the other Territorial bodies. "The great strength of the Division in the 'thirties," he says, "was that there was a damned great waiting list, and this means that you can enforce really good discipline. You see, the only punishment which is effective is to chuck a man out, and this means something if there is a waiting list to get in. We only chuck a chap out for unsuitability or sheer misconduct, and that is very rare indeed."

But recruiting is the real problem, and Captain Leworthy tackles it by showing possible recruits what they can do in the Reserve. "We take them to sea on the minesweeper. This year we took about 30 and from that about six joined up straight away. About another six were definite non-starters, and of the remaining 18 a good half or more will probably come in and bring others with them." The big shortage is in ratings: "We have plenty of stockbrokers joining up. What we want are the young engineers and chaps like that from the factory belt."

for a . . .

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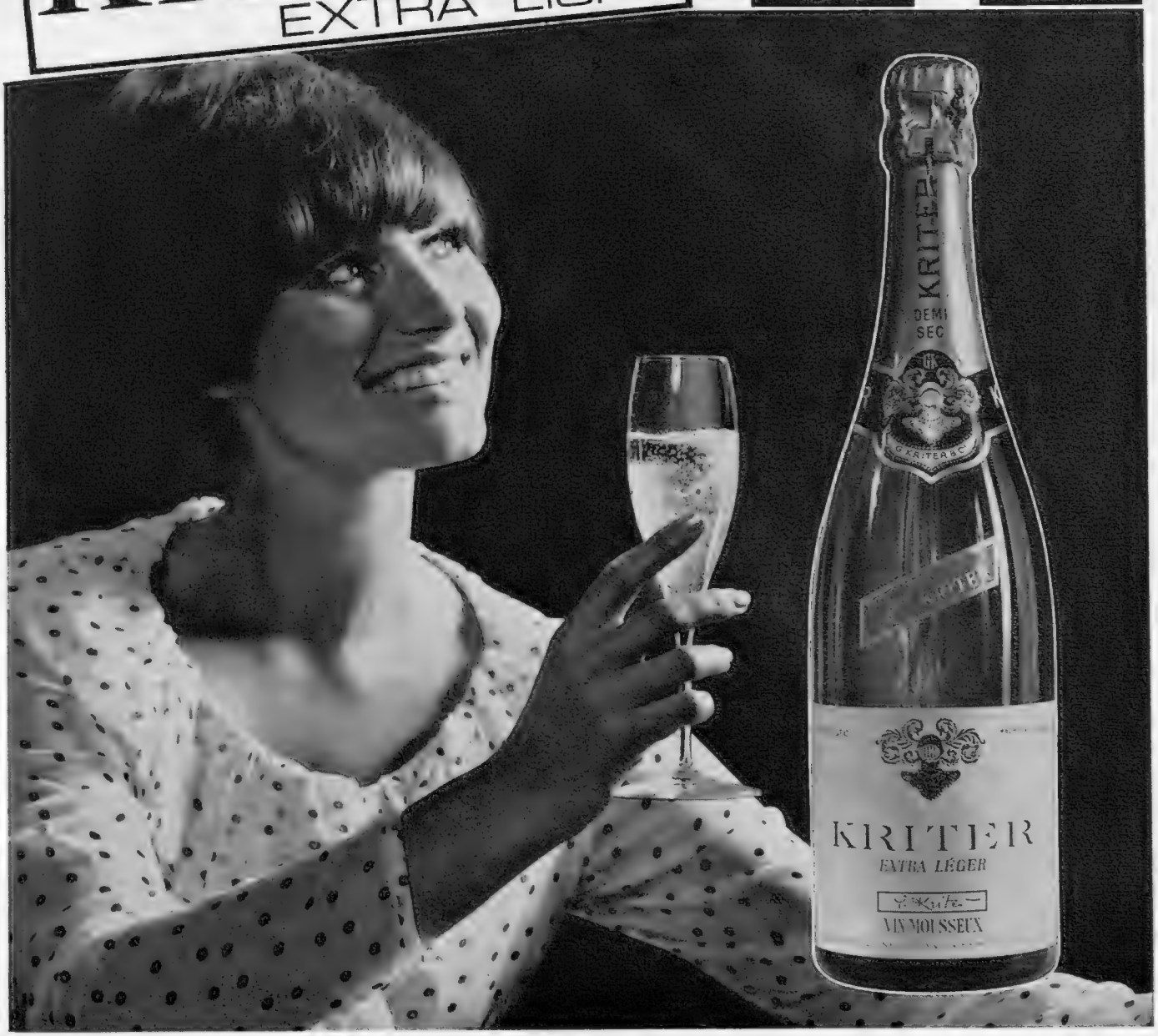

HAVE YOU SEEN TOO MUCH OF MILLIE?

Once upon a time there was a girl called Millicent Martin who appeared in the odd revue here and there, and built up quite a following. She starred in a couple of musicals and stopped the show with her duet in *The Crooked Mile*, with Elizabeth Welch. Then she was discovered by television and her dead-pan face and sardonic way with a difficult song made her a household name over several Saturday nights. Then she became a piece of hot property, as they say in those cold, realistic show-biz circles. And she made a film, had her own television shows and everyone was happy.

Now, it appears, Millicent has been over-exposed. Letters were published in *TV Times* saying that Millicent is seen too much . . . people actually ring up the television centre and complain. Someone made a *joke* about her on a television show the other night, and the audience *applauded*.

Millicent herself is gentle, but firm, about the whole thing. She taped six Palladium shows in colour for America several months ago; then a spate of guesting ensued on other shows. Somehow, they all seemed to happen together.

But viewers can relax a while. Millicent's immediate plans do not include much television. At the moment she has just finished recording a performance of Terence Rattigan's play *The Sleeping Prince* for sound radio (remember?). She plays the showgirl, the part that Vivien Leigh had in the first production, and Marilyn Monroe took in the film version.

She then rushes off to America to appear in a Danny Kaye show, and returns to London to a new venture – intimate cabaret. She will appear for a season at the Savoy. There are few fields in her chosen line that she hasn't tackled by now. But by opting out of television for a while, she is ensuring that when she does reappear she will be greeted with pleasure, rather than a weary sigh – which isn't encouraging for anyone.

WORKING COUPLES

He is a painter

She is a writer

Rupert Shephard married Nicolette Devas a year and a half ago, and the last year has been one of hard work and success for both of them. A one-man exhibition of his paintings is showing at the Upper Grosvenor Galleries until 12 December, and her autobiography, *Two Flamboyant Fathers*, published by Collins last month, has been a best-seller in the London area.
CAROLE D'ALBIAC talks to them . . .

"WE met at the Slade School, in about 1926, and we have been friends ever since," explains Nicolette Devas. "In those days, students were gay but they were comparatively innocent. There were a few party-goers – we were the party-goers – but the great majority were coffee and buns."

Nicolette Devas is small, fair, pale, sophisticated and amusing. Her autobiography is full of references to Augustus John, Yeats, Shaw, T E Lawrence, Lytton Strachey and Stanley Spencer; it is lively, Bohemian, full of confessions, flamboyant. She started life as a painter, but in spite of now being a very literary lady, she adores cooking for her large family – provided the cook doesn't wash up. Between them they have six children, she three by her first marriage to painter Anthony Devas, he three by his first marriage. They were widow and widower when, a year and a half ago, they embarked on this second, quietly dynamic partnership.

Rupert Shephard, tall, very quiet and diffident, won't talk much about his work except to say that it is sorting itself out. He leaves home every morning at nine to walk to his studio in Glebe Place. On his way he makes signs in a minute notebook, instant sketches of the look of a branch, the way a bird is sitting on it. He paints from memory: vivid, colourful, idealistic pictures of birds, flowers, a French farmyard, animals in Africa.

He has been official war artist, lecturer at the Central School of Arts and Crafts, and at St Martin's School of Art, and Professor of Painting at Cape Town University. Returning to England opened his eyes to the English spring. He avoids, he says, the grey side. The last year and a half, as well as being organised by the help of his wife, has been the first time that he has been able to devote all his time to painting. "It makes a very great difference," he says. "You are building on what you did the day before. I'm not expending energy on teaching."

A marriage between a painter and a writer is easier than a marriage between two painters. Nicolette Devas says: "When there are two painters in a family there is always some rivalry. When it comes to the crunch and people like your paintings, you both must wonder whose they will actually buy. So it was a very good idea when I changed from painting to writing. It was the war. I had three children and no help and I couldn't paint.

"I got terribly bad tempered. So my husband said: 'You can write a diary during the air raids instead.' So I did. And I found a woman can do a lot of planning when she is doing the ironing. But the organisation of painting is difficult for her. Which may explain why there are a lot of successful women writers and fewer painters."

Both believe that painting is the more satisfying. And both believe in sheer hard work. "Painting grows out of painting," he says; and she: "Inspiration comes only from hard work. I won't even call it inspiration. You tap a source inside yourself, and you have to go on tapping. . . ."

On the run with Fixo-Flex

. . . so there we were ski-bound in snowsville, ready for the downhill dash, when Simon spied my fabulous new Fixo-Flex watch bracelet. Hurled a positive avalanche of accusations at me, like who gave you the Crown Jewels? I was absolutely petrified, darling. Just took off, with Simon on my tail. So how do you do a christi anyway . . . and like *kerplop*, we were down. Simon with a broken leg! My Fixo-Flex? Not even a twisted link. They're so robust and flexible. Divinely elegant. And such a super choice. What a good job they make a range for men, as well. I'll just have to buy Simon one after this!

P.S. For the complete run-down on Fixo-Flex watch bracelets, make tracks for your nearest jeweller or watchmaker. Cost? Surprisingly moderate.

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'SELL YOUR SHARES AND INVEST IN ART'

Britain's first fine arts counsellor, ex-stockbroker Robin Sanderson, must be about the only man in London to have benefited from the freeze and squeeze measures. He claims that his clients have quadrupled as a result of it. In July, after 20 years as a stockbroker, he decided that his investments in fine arts over the years had appreciated far more in value than his more orthodox investments. So he left the City and started to advise clients on their artistic investments.

Since then many of his clients have become dissatisfied with the uncertain state of the Stock Market, and have asked him to give them an investment formula covering both the Stock Exchange and the world of fine art. Mr Sanderson has immediately advised them to sell all their ordinary shares and reinvest between 70 and 75 per cent of their capital in high-yielding fixed-interest securities. Since these yield 8 per cent, their income is ensured, and the capital value of the investment is stable.

On top of this, he tells them to put the rest of their capital into well-selected works of international fine art, which will steadily increase in value. This is a service which has caught on abroad as well as in this country, and he is at the moment on a trip to Australia and the United States, visiting present clients and hoping to collect a few more.

Mr Sanderson collects his profits not from the client but from art dealers in the form of a commission. He takes no commission at all on the Stock Exchange investments he advises.

For Mr Sanderson it seems to be a booming squeeze, so he is expanding his services. Already he acts as specialist adviser on furniture and porcelain, and Michael Dormer advises on pictures. But the latest recruit to the firm is another ex-stockbroker, Alan Clark, who is an expert on postage stamps.

Are you a friendly neighbour, or just the oaf who lives next door?

This week's quiz by ROGER BAKER (above) is designed to test your qualities of neighbourliness

1.
The girl in the flat below you insists on singing *Ardon gl'incensi* loudly in her bath every night. Do you:
(a) Play your record of Callas singing the same number rather more loudly?
(b) Go downstairs, knock urgently on the door, then when she opens it, towel-wrapped and dripping, ask to borrow a cigarette?
(c) Casually mention one day you are making tape-recordings of local noises for a BBC satire show?

2.
The people next door are swishing off to Portugal for three weeks and ask you to keep their 24 house plants watered. Will you:
(a) Do it once and then forget?
(b) Rig up a complicated arrangement involving a bowl of water and strands of knitting wool – then forget?
(c) Say sorry but you were thinking of dashing off to Reykjavik at the same time (for the fishing)?

3.
Would you choose to live:
(a) In a large detached house along the Esher–Weybridge axis?
(b) In a large, superbly modern block of flats in Central London?
(c) In a dear little village within commuting distance of Waterloo?

4.
There are certain small, but telling signs which could be interpreted to mean that the people in the flat above dislike your habit of singing in the bath. Will you:
(a) Carry on singing, but *sotto voce*?
(b) Carry on singing, even louder and with a larger and more esoteric repertory?
(c) Instantly feel guilty, even when your telephone rings?

5.
The people next door tend to be noisy. Will you:
(a) Bang on the wall at frequent intervals?
(b) Send a slightly pompous letter?
(c) Wander around and say: "We have a sound expert in, would you mind making your usual noise quotient?"

6.
You move into a new district. Will you
(a) Start going to church and join local clubs?
(b) Find out who's who and leave cards?
(c) Do nothing and wait to be noticed?

7.
You are planning a rather impressive barbecue party in your garden. There will be dancing, much roasting of assorted bits of animals and about 100 people. You don't really know your near neighbours. Will you:
(a) Invite them as a gesture of goodwill and to forestall possible complaints?
(b) Not invite them, because you barely know them?
(c) Bring them in on plans from the start, hoping they will offer the use of their gazebo for sitting out?

8.
The people next door have invited you to a barbecue party, obviously because they felt they had to. Would you:
(a) Think how nice and attend?
(b) Think how rude and stay away?
(c) Instantly create a rival party for the same evening?

9.
The nice young couple ask if you would possibly look after their three rampageous children while they attend a rather important wedding. Will you:
(a) Accept with pleasure and plan an outing?
(b) Refuse with barely concealed horror at the thought?
(c) Agree, because it will give you an opportunity to experiment with your own theory of child psychology?

10.
Do you generally regard your neighbours as:
(a) A matter of indifference?
(b) Subjects of endless speculation, gossip and rumour?
(c) A barometer of your own visible aspirations?

HOW TO SCORE:

1. (a) 2 (b) 3 (c) 5
2. (a) 0 (b) 5 (c) 3
3. (a) 2 (b) 3 (c) 5
4. (a) 5 (b) 2 (c) 0
5. (a) 0 (b) 2 (c) 5
6. (a) 5 (b) 3 (c) 0
7. (a) 2 (b) 0 (c) 5
8. (a) 5 (b) 0 (c) 2
9. (a) 4 (b) 0 (c) 5
10. (a) 2 (b) 3 (c) 0

HOW YOU RATE

You can be as gregarious as a Yorkshire terrier, or as remote as an Easter Island image – that's your problem. But the complete *London Lifer* accepts the problems of living alongside other people and always deals with them kindly, with wit and invention. The highest score available here is 48 – because I couldn't bring myself to award 5 marks for any answer to question 10. High scorers are the people we all love to have around and to know, friendly and amusing, but not demanding or interfering. Low scorers are disruptive, selfish, rude, oafish. Most of my neighbours should score about 40, thank goodness!

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FAITH VERSUS FAME IN THE REAL LIFE OF CLIFF RICHARD

BY ROGER ELDRIDGE

GONE are the days when Cliff Richard was a straightforward rocker, jangling his way to fame in the aftermath of Bill Haley and Elvis Presley. With sophistication has come complexity and a whole series of different images. Here are just two of them: as one version of himself *(left)* with The Shadows in his new musical adventure *Finders Keepers*, and as a puppet (above right) in the all-marionette film *Thunderbirds Are Go*. A third image has to be added to the schizophrenic ensemble – the sober, bespectacled neophyte who has found peace of mind in a militant message of faith.

Cliff has let it be known that the religious Cliff is the real Cliff, and yet the other Cliffs hang so closely together that even after talking to him, one is left slightly baffled. In many ways the puppet figure seems to lie uppermost. He gives the impression of wanting to devote himself to his religious activities, and yet of being manipulated – although properly and fairly manipulated – by the requirements of contracts and long-term commitments.

"I shan't be in show biz all my life," he said. "But on the other hand, I've got singing contracts for the next 10 or 15 years. It's a question of trying to live with the two things at once and making the best of it."

Cliff's solution to the problem is to keep commitments to the minimum and educate himself over the next four years. "First of all I've got to learn to learn, so I'll go to a crammer's for a year. Then I want to go to a teachers' training college to learn theology. My ultimate ambition is to teach religion."

The danger seems to him to be that the twin worlds of religion and mass entertainment will become hopelessly entangled. Already Cliff's sing-along-with-the-angels campaign at the Billy Graham rally has earned him as much publicity as any performance he has ever attempted. I asked him if personal beliefs should not be kept private. "The whole point of Christianity is that it should be evangelical," he replied. "You must tell the world what you feel. The fact that I am Cliff Richard puts me in a unique position. People will listen to me because I am Cliff. I can't help it if I've got an image. After all Christ was famous, wasn't he?"

Cliff was similarly explicit about the attitude of the Christian towards wealth. "The Bible only says that it's harder for a rich man to enter Heaven, not that he can't. After all David and Solomon were rich men, weren't they? It's more of a challenge to be a rich Christian than a poor one."

Cliff's plans include two more feature films ("after all, you can't neglect the fans, can you?"), and a film with Billy Graham. ("That will be my toughest assignment yet, because it will really matter to me and I shall have to use all my talents.")

His new-found involvement with religion has given him a clear picture of his future. Much has been made of his "Bachelor Boy" image; now Cliff can see that marriage might have its charms. "I used to be scared of marriage," he said. "but now I no longer am. I have always been a homely guy, anyway. I haven't really got a steady girl friend at the moment, though."

In *Finders Keepers* – which opens at the Odeon, Leicester Square, on 8 December – Cliff and The Shadows travel to Spain to keep an engagement. They become involved in a vast dragnet operation to recover a mini-bomb accidentally jettisoned by an American bomber. While Cliff's screen personality fights its musical battle with crooks and dames, his private personality will, it seems, be struggling to find a compromise between fame and faith.

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to Her Majesty The Queen
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MARTINI
VINO
VERMOUTH
BIANCO
MARTINI
SWEET
MARTINI
VERMOUTH
VINO
Discover now (oh my! oh my!)
all Martini isn't Dry.
It's long been known to the eleet
there's Bianco and there's Sweet.
Martini the drink
that has taste

SARAH DRUMMOND

TALKING FASHION

IN spite of – or perhaps because of – so many ready-to-wear clothes around, there is a definite swing-back to getting clothes designed and made for you. I think it's partly to do with the appalling workmanship in so many of the boutique and ready-made garments, to say nothing of the tatty fabrics they often use; and then there is the problem that manufacturers often seem eager to ignore – the fact that anyone these days has a bust over the 32-inch mark. . . . I came across a group of the Miss World contestants in a boutique, almost in despair.

Add this to the fact that there is a mysterious need in every woman to be different – who wants to have to say "Snap" at frequent intervals? So if these are your problems, here is good news of three very, very good designer-makers. They all have a range of clothes which you can have made to measure, and they will also design something for you if you prefer. At each establishment you can take your own material along or get it there.

Little black lace dress. The sleeves and neck are decorated with tiny purple and black glinting sequins. 25 guineas at Caroline Charles

CAROLINE CHARLES (34 Beauchamp Place, SW1: KNI 2521) is back to the designing scene after an absence of a year. Hers is a couture collection of very chic, up-to-the-minute, beautifully made coats, day dresses, trouser-suits, evening dresses and long coats that are not restricted to any particular age group. The price range is between 18 and 30 guineas, and clothes are made within a week – or sooner, if it's a matter of life and death for you to have that dress for Wednesday night. At the end of the season the samples are sold at reduced prices.

Adapts designs

Caroline prefers clients to get their own materials, after discussing the garment with her. She adapts the designs from her collection to suit you, or designs something specially for you if you want. Caroline Charles has also designed a range of shoes for Norvic, which will be on sale in the spring, costing about 90s a pair, and children's shoes too.

DEBORAH AND CLARE (Flat Y, Rectory Chambers, Old Church Street, SW3; 352-3502). They are both in their twenties and like making and designing for their own age group. They have an enchanting collection of dresses, blouses, shirts, skirts and evening trousers (no coats, except occasional evening ones). They tend to specialise in Viyella (which is a much under-used material), and have some marvellous ones to choose from, as well as plenty of other lightweight wools, Thai silks and giselles. Making, from start to finish, takes about one week. A simple short dress, using your own material, would cost about 6 guineas to have made.

If you choose materials there (and I advise you to), prices obviously vary enormously, depending on the material and the details of the design. But it is roughly between 10 guineas (short Viyella dress) and 30 guineas (long giselle dress, as photographed). Deborah and Clare's Viyella and wool dresses are absolutely marvellous for those numerous occasions when one simply can't think what to wear for fear of being either too dressed up or too underdressed.

Deborah and Clare also do made-to-measure men's shirts, which cost between 4 and 10 guineas, and these take about a fortnight. They have splendid lacey evening shirts, a white tucked Thai silk one, and lots in Viyella; which were heavily ordered by gentlemen off stalking and shooting in the North.

THE CARROT ON WHEELS (84 Fulham Road, SW10: KEN 7332). Mrs Brewer is an amazingly energetic Yugoslav, with a great flair and a great sense of humour. She designs and makes for several actresses – because she can give them something to make everyone gasp, heads turn, and because her temperament matches theirs. She made Viviane Ventura's outrageous wedding dress and made crochet dresses months before anyone else. Mrs Brewer is now bored with these and has shot her prices up to 30 guineas per crochet dress – as a deterrent measure.

If you want something really super and special, Mrs Brewer is your lady: she might for example dream you up an alpaca suit, plus-fours or – for 750 guineas – a divine *Zhivago*-length, sleeveless white dress. The material is woven from cashmere and mink, and the dress has its own jacket, piped with ermine, and – here's the crunch – a short over-skirt made in ermine . . . you just can't beat this for sheer luxury.

Orange giselle evening dress. Made-to-measure for 30 guineas at Deborah and Clare

Mrs Brewer (who is not, as one might expect, startlingly dressed, but wears old trousers and sweaters) soon receives the confidence of her clients to such an extent that often they leave it entirely up to her, saying: "Please make me something super: you know, the sort of thing I like, for such and such an occasion." And Mrs Brewer does it in a week.

Less exotic

But back to reality; for us less exotic people Mrs Brewer is equally clever at designing bread-and-butter dresses, suits, coats and trousers. She says she is now planning to start a shop next door to the Carrot on Wheels, which will be called the Gas Banana, selling men's and women's trouser suits. The starting price at the Carrot on Wheels is 10 guineas, and it's always ready within a week.

Mrs Brewer suggests places to buy materials, if there's nothing suitable for you there. She's also quite likely to tell you where to go and buy the dress you've just described that you would like made, because she has probably already seen something very similar in the shops.

Clearly, Mrs Brewer is for the individualist.

Large black-and-white houndstooth check suit from the Dior Boutique. Black shoes with silver buckles by Charles Jourdan. **Below:** Dark blue velvet Capucci tunic, with pantaloons, edgde in matching dyed feathers.

White crepe dress with black edging and back buttoning, from Harrods Budget Shop.

Plain thick wool jersey-dress in grey, from France. **Below:** Crepe Pucci pyjama-suit from Fortnum & Mason, in pink, lilac, pale blue, mauve and black.

White gaberdine day coat by Yves St Laurent, from Fortnum & Mason.

Wild mink trench coat from S London. The handbag is in mock lizard, bought in New York.

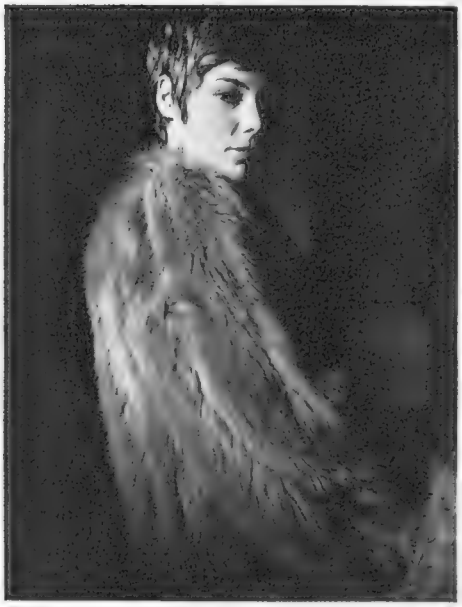
ONE WOMAN'S WARDROBE

This week – Margaret Anne DuCane

Margaret Anne DuCane is the daughter of Commander and Mrs Peter DuCane, and has her own flat in London, although she spends as much time in the country and travelling abroad as she can. At 5 ft 9 in tall, she has the advantage which becomes most tall girls – of being able to look marvellous in anything she wears. "I admit I buy mainly French clothes," she says, "because they are so well cut, and never seem to lose their shape or become dated; and although I wear suits if I feel I have to be smart, I prefer to wear casual clothes: mainly skirts and sweaters and dresses because they are much more comfortable. When I am in the country I wear pants a great deal – for both day and evenings – but I never wear them at all in the city." Because she spends quite a lot of her time travelling, Miss DuCane keeps her accessories very basic, choosing plain square handbags and Chanel shoes, in colours that adapt to most outfits. She wears jewellery for most of the time, and likes mixtures of pearls and rubies, emeralds and turquoise, in modern chunky designs. Owing to her preference for dresses, Miss DuCane has several smart, well-cut day coats, a super mink coat: "I love casual sporty furs, but I think stoles are terrible, although I have one which I acquired long before I thought this way." Her favourite coat for evening is long, and is made of white wool. Every five days she has her hair set by Linda at Gianni, Paul and Phillipe; she wears it soft and casual.

Report by NORMA MORICEAU **Pictures by JOHN BENTON HARRIS**

WHAT PEOPLE ARE WEARING



Lady Sarah Courage (right), wearing a cashmere and wool dress in navy with navy velvet bands which she designed herself, and with her husband Piers, wearing a dark green suit from Billings & Edmunds, fine striped shirt from Turnbull & Asser, and a dark corded tie. Lady Sarah is expecting her first child in February.

Patti Smith (left), part-owner of the successful hairdressing salon Smith & Hawes, wearing a wolf fur coat from "Wild Fur You." **Simon Napier-Bell** (below), film producer, also manages a wide variety of pop groups, i.e the Yard Birds, and a song writer, is wearing a dark blue cashmere sweater which he bought in London with grey trousers with slight white fleck bought in New York. Simon never wears ties unless he absolutely has to.

Wendy Brennan (above), wearing a dark sage green trouser suit from Terraminta in Beaconsfield with a white skinny sweater from Neatawear.
Mrs Betty Preston (right), whose husband is managing director of Peter Robinson, is wearing a brown and green tweed trouser suit which she got from St Moritz, worn with a camel polo-neck sweater from Peter Robinson.

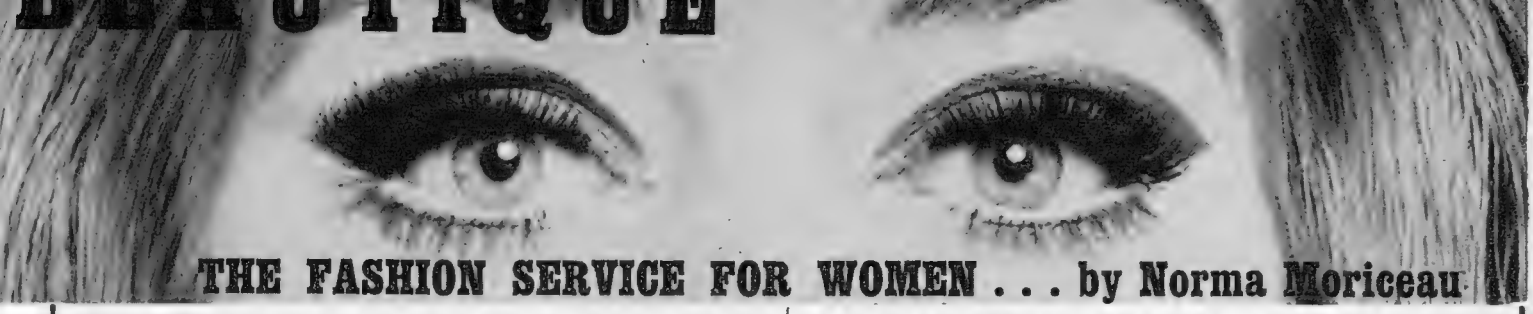
Susan Godley (right), who works for a steel consultant, wearing turquoise silk trousers, and printed silk top in turquoise and pinks, which she had made for her at Oriane in Capri. Susan's earrings also come from Italy, where she usually spends her holidays.

DONYALE? SHE'S A DOLL!

Left: mossy green cut velvet dress, with v neck (also in marigold, purple and black), 6 guineas. **Centre:** gold and white chequered brocade coat, fly-fronted. **Right:** white crepe shift with draw-string neck; sold with the coat for 50 guineas. All from Wallis.

YES, the face *is* familiar . . . you *have* seen the cat-like grace of that modelling pose before. It's Donyale Luna. As she will be appearing in Wallis's windows any moment now. Mannequin-maker Adele Rootstein hit on the idea of life-size models of Donyale. The coloured girl who hit the fashion magazine covers of London, Europe and the States, flew over for five or six sittings. Pictures were taken at each two-hour (45 to 50 guineas an hour) sitting. Sculptor John Taylor produced the models. And Donyale is "absolutely delighted" with the result. The only change from Donyale's vital statistics? Shorter fingers!

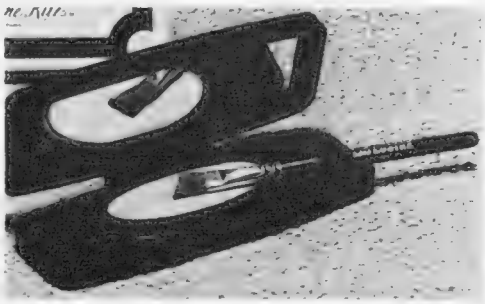
On the right: maroon purple crepe dress, v necked, with lots of movement in the skirt; 6½ guineas. In black, orange and navy, too. Also from Wallis.



THE FASHION SERVICE FOR WOMEN . . . by Norma Moriceau

FROSTY NAILS: Miners are introducing a new nail colour called Carnaby Silver, which is not too stark but a soft, pinky silver. Available at chain stores now for 2s 8d. Gala will have on sale early this month a purple frosted nail varnish to keep in line with all the purple being worn in clothes. Called Just Purple, it will sell at 3s 9d. From Mary Quant comes a new silver eye-shadow, and just in time for Christmas parties; it will be on sale in a week or so, at 7s 9d. Also available from Quant's: PVC hold-all kit-bag for 12s 9d. Washable inside and out, it's very tough and holds masses of make-up.

LIDS: New coloured highlight for eyebrows and lids from Charles of the Ritz. Called Lid Lustre, it should be available any day now in flat or glitter colours (at 29s 6d) from all main stores.



PRET A PORTER: From Joseph Salon (33b King's Road), comes a range of ready-to-wear hair-pieces in Dynel, which require no attention at all – you just pin them on, and that's it. There are tresses in loops, large and small, and cascades of petals – which don't slip off and hide your hair if it's not at its best. Prices range from 3½ guineas to 15 guineas.

CHRISTMAS STOCKING: *Debenham & Freebody are selling round tissue holders that resemble crystal (from 37s); also available is a matching toilet-roll holder and cottonwool holder. Dickins & Jones have imported Italian pottery toothbrush holders in animal shapes for children (from 10s 6d to 18s 6d) and Italian pottery soldier-shaped talc-holders (at 17s 6d).*

REPAIR: *For those who may suffer from tiny broken veins on the face, which are caused by loss of elasticity of the walls of the blood vessels, Orlane have evolved a super cream called Couprosine, which improves this condition and stops it from getting worse. The broken veins are due to various factors, such as severe stimulation and severe changes in temperature. A one-ounce jar of Couprosine costs 42s 9d, and you can buy it from all main stores. Such a jar should last for about a year, as very little is needed. It is worn under the make-up.*

IN JACKIE CRIER STYLE . . .

JACKIE CRIER, 19-year-old fashion designer for Rodger Bass, has a stark eye make-up which makes her brown eyes look enormous. The secret is the right make-up, a few tips, and practice. Her face foundation is Quant's Starkers in Bare Light and Max Factor's Panstick in Fair, applied with a sponge. Her powder (never used in the summer) is Coty's Naturally Fair compressed, and Pond's Fair loose.

For evening she likes Quant's white highlight Face Shapers. For shading ("it's fantastic the difference it makes") Quant's Face Shaper, Revlon's Blush On in Tawny with Gala's compact folding brush. On her mouth she likes Max Factor's Lip Gloss and Orlane's Perle Beige, plus a red lip pencil from Woolworth's.

For eyes, she starts with Revlon's Lustrous White à la Carte (all over the eyelid to the brows) then on the eyelids puts Pond's Angel Face brown grease shadow, applied very lightly. She draws a line above her lashes with Max Factor's block black liner (applied with cold tea, which she says makes it stay on all day and not smudge or wear), extending it slightly downward, then back towards her eye in a short horizontal line.

Above the hollows she draws a quick, wide semi-circle of Max Factor's brown block liner, downwards and wider than her eyeliner but ending it the same way, so the effect is very definite and geometrical. Her underlashes are painted on in fine lines with the black block liner, and the true lashes have lots of Max Factor's black cream mascara. She applies Eylures Triple X false eyelashes and adds to them a half-pair of Woolworth's lashes in the centre for extra thickness. To finish she dusts the eyelids with Revlon's white eye shadow.

HEATED: Here's a new idea in heated roller sets. It's called Pandora, it costs £8 18s 6d and it comes with a 12 months' guarantee. The kit consists of six jumbo-sized rollers and six medium-sized ones. They are said to retain heat longer than any other make now available, and the set is on sale at Gamages and the Civic group of stores, and at various hairdressers throughout the country.

PRICE REVERSAL: *The price of Lentheric's foundation lotion is turned upside-down for six weeks: from January until 4 March. Instead of costing 9s 9d, it will be sold for 6s 6d. The foundation is moisturised and doesn't clog pores. It's available in eight different shades, with matching powder.*
NB: *Lentheric's new Fixamotique automatic mascara is on sale for 15s 6d. It won't sting the eyes or make lashes brittle. Refills cost 11s 11d.*

COOL: A special travel kit is now available from Jean Naté, consisting of a mini bottle of their After Bath Friction, which gives a cool exhilaration, and one tablet of soap with matching perfume. Price is 15s 6d.

HANDS: *Dorothy Gray have a new aerosol liquid hand cream called Beauty Foam, which will be on sale in January at 9s 6d for a 3¾-ounce container. The cream will last for some time and it's very softening.*

From Charles of the Ritz – an auto-lashique mascara wand to give sweeping, curled-up lashes. Long-lasting and waterproof, it doesn't spill; what's more, it colours and curls at the same time. Available later this month at 18s.

MAKE A DATE

THURSDAY 8 DECEMBER

Films: Opening of new Cliff Richard musical, *Finders Keepers*. Odeon, Leicester Square.
Opening of *Batman* – in colour. Adam West and Burt Ward as Batman and Robin. Carlton, Haymarket.

MONDAY 12 DECEMBER

Charity carnival: Oxfam Carnival at Royal Albert Hall. 7.30 pm.
Film: Charity première of *Thunderbirds Are Go*. In aid of Dr Barnardo's Homes. London Pavilion, Piccadilly Circus. Personal appearances of famous Thunderbird puppets. Tickets from Dr Barnardo's, Stepney Causeway.

THURSDAY 15 DECEMBER

Opera: *Benvenuto Cellini* – Berlioz. First performance of new production. Royal Opera House, Covent Garden.

FRIDAY 16 DECEMBER

Theatre: Opening night of *Peter Pan*, with Julia Lockwood and Ron Moody, at the Scala. Performances at 2 pm and 6.30 pm daily (till 21 Jan).

SUNDAY 18 DECEMBER

Carol Concert: The Bach Choir with the Jacques Orchestra, giving a performance of family carols. Royal Albert Hall. 2.30 pm.

MONDAY 19 DECEMBER

Theatre: Opening of *Treasure Island*. Bernard Miles playing Long John Silver. Mermaid Theatre. Performances at 2.30 pm and 5.15 pm (till 21 Jan).

TUESDAY 20 DECEMBER

Pantomime: Opening night of *Cinderella* at London Palladium. It stars Cliff Richard and the Shadows, with Terry Scott and Hugh Lloyd.

THURSDAY 22 DECEMBER

Opera: Revival of *Hansel and Gretel*. Sadler's Wells. 7.30 pm.

FRIDAY 23 DECEMBER

Circus and fun fair: Bertram Mills Circus opens at Olympia (till 21 Jan).

MONDAY 26 DECEMBER

Pop music: *Fame in '67*, with Georgie Fame, Julie Felix, Sounds Incorporated and Cat Stevens. Saville Theatre (for two weeks).
Ballet: London's Festival Ballet season opens with *The Nutcracker*. Royal Festival Hall (till 14 Jan).

TUESDAY 27 DECEMBER

Exhibition: *Daily Mail* Schoolboys' and Girls' Exhibition, Olympia (till 10 Jan).

MONDAY 2 JANUARY

Film: Charity première of *Hawaii*, starring Julie Andrews, Max von Sydow, Richard Harris. Sponsored by the Variety Club in aid of underprivileged children. Astoria, Charing Cross Road.

WEDNESDAY 4 JANUARY

Exhibition: International Racing Car Show. Olympia (till 14 Jan).

MENTOR have produced a combination of shirt, shorts and pyjamas *(pictured below)* designed for the goodnighter with daytime aspirations. What else could the outfit be called than daynightmanshirt? The top section of the combine can be worn as a pyjama-jacket at night and as a shirt during the day. Ideal for late risers with early appointments. The set comes in a variety of fabrics, ranging from Bri-Nylon to cotton seersucker. The retail price is 45s.

Although conventional sports jackets have lost a measure of their popularity, unusual shades can still be very smart. Jackson's have a smooth green check tweed for city-bred country dwellers. It actually sells as a made-to-measure suit (price 18 guineas), but the jacket is available separately.

The baring of women's knees and the abandonment of men's hats happened more or less simultaneously in the Roaring Twenties. Both moves were equally daring. Five years before no man would have dared appear in public without a hat. Now they are slowly returning to popularity, and some of the more obsolescent styles are appealing to present tastes. Hornes are marketing a variation on the Dutch seaman's cap called the "soft-topped midi-cap" in a variety of materials ranging from dark-blue serge to red corduroy. The red cord version, complete with bobble on the crown, costs 39s 6d.

Guerlain are offering a sample collection of their Habit Rouge collection, consisting of after-shave, eau de cologne *and shaving cream. The set costs 14s 6d.*

The "daynightmanshirt"
(See first story)

HIS PLACE

By ROGER ELDRIDGE

THE House of Leonard, the highly reputable ladies' hairdressing salon in Upper Grosvenor Street, has had so many male customers in recent months that a special men's department will be opened around Christmas. Leonard has had the cool idea of making it into a private club. "Our clients keep insisting on bringing their wives and boyfriends, and we've had to accommodate them in special cubicles. This is what made me decide to open a floor for men. It will have private membership, and clients will be admitted on recommendation. I want to furnish it with every kind of comfort, so that it will give the impression of a luxurious apartment." The hair club will serve drinks and play music to the pampered few. This inner sanctum atmosphere should lead to some highly competitive rivalry for membership. It could even become the Alvaro's of barbers.

A new line in sheepskin driving gloves by Aquascutum: they incorporate all the usual features, such as fleece lining and heavy stitching along the finger sheaths, but have the added enhancement of a strap with a solid brass buckle around the wrist. Available in dark brown at 95s a pair.

Iain Campbell, men's fashion adviser to the British branch of the International Wool Secretariat, predicts that green will be the most popular colour in male clothing next autumn. This, despite the burgeoning of bright colours in recent months.

Piro Shoe Company are introducing an Italian slipper called He-Man. It is made of contiguous leather strips in black and brown, and has a casual mule back. He-Men come at 39s 6d a pair.

JANTZEN have designed a paramilitary pullover to suit the new uniform look in men's fashion. Called the Legion Polo, it is made of pure merino wool, and has epaulette stripes with matching bands at the cuffs and waist. The high polo-neck is similarly striped. It is available in light navy-blue or white with contrasting stripes, and costs 89s 6d.

For the relaxing male, a Gee-man lounger outfit by Cecil Gee designed to replace the smoking jacket. Consists of a short jacket without lapels and matching trousers with a deep waistband and braces. Comes in rich plum cord at 15 guineas.

The dinner suit has always suffered from the assumption that evening wear should be sober and unadventurous. It was only with the greatest reluctance that we lost elephant-ear lapels and acquired a vaguely contemporary slimming of the trousers. Now, fortunately, ideas are changing. Simon Boyle, the owner of Simon Shop in King's Road, has designed a stunning outfit for evening wear in black flannel, with a prolific distribution of braid round the flapped side-pockets, the collar and along the trouser seams. The jacket is long, flared from the waist outwards, with a tall centre vent. Trousers are slim-fitting, with flared bases. The cost is its least attractive feature: about 45 guineas.

THE BRIDES

Miss Elaine Stickland (above), daughter of Mr and Mrs P G Stickland of Fairmead, Reigate, married Mr Peter Hayes, son of Mr and Mrs L R Hayes of Kingswood, Surrey, at St Mark's, Reigate. *Photo: Belgrave Press Bureau*

Miss Stella Draco (left), daughter of Mr and Mrs Michael Draco of Leslie House, Dorking, married Doctor Richard Waldram, son of Mr and Mrs J Waldram of Pinner, at St Martin's Church, Dorking. *Photo: Portman Press Bureau*

Miss Jacqueline Robinson (above), daughter of Mr and Mrs G J Robinson of Castle House, Bridgnorth, Salop, married Mr Ulrich Schregel, son of Mrs E Schregel of Ibiza, at Chelsea Old Church. *Photo: Belgrave Press Bureau.*

Miss Fiona Hughes (left), daughter of Mr R I Hughes, and the late Mrs Hughes, and stepdaughter of Mrs R I Hughes of Newnham Hall, Herts, married Mr Anthony Rogers, son of Lt-Col W E Rogers of Mawnan Smith, Cornwall, and Mrs E S Haywood of Donhead St Andrew, Dorset, at St Mary's, Ashwell, Herts. *Photo: Portman Press Bureau*

Miss Rosanna Colett-White (above), daughter of Brigadier H E Colett-White, DSO, and Mrs Colett-White of Sicklesmere House, Bury St Edmunds, married Mr Bertram Rope, son of Mr and Mrs H G Rope of Knole House, Claydon, Suffolk, at Little Welneatham Church. *Photo: Peter Hart*

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WHERE TO FIND OUT ALL ABOUT HI-FI SYSTEMS

As the taste for perfection in musical reproduction grows with the spread of facilities for enjoying it, the hi-fi scene gains a new importance. SHEILA FITZJONES investigates the situation and gives addresses of some specialists who are at hand to give help and advice

THE world of the hi-fi enthusiast can seem a baffling and expensive one to those who have not yet had the impetus – or the money – to invest in high fidelity equipment themselves. But it is, in fact, not necessary to convert your living-room into a miniature electronic laboratory, or even make a giant hole in your bank balance, if you are looking for hi-fi equipment that will give you good reproduction qualities.

The basic definition of high fidelity is simple. It means the faithful reproduction of the original sound. A hi-fi system does not necessarily have to be stereophonic, but in practice few people today contemplate buying a mono system that cannot later be adapted.

Here are the names of some leading firms in the business, and the services they offer.

IMHOFS, 112 New Oxford Street, WC1 (MUS 7878) have one of the largest hi-fi departments and an excellent after-sales service. A budget plan mono hi-fi system is available from Imhofs for around £67. It provides a record player which incorporates a Garrard turntable and pick-up, an Armstrong 127M tuner-amplifier and a specially designed Imhof bookcase loudspeaker.

A stereophonic hi-fi system for the small home that Imhofs recommend consists of a Goldring-Lenco GL68 player with stereo pick-up in an Imhof IIIB cabinet, an Armstrong 127 stereo tuner-amplifier, and two Imhof BS4 bookcase loudspeakers. The cost is around £105.

MUSIC IN THE HOME – is the name of a firm run by Thomas Heinitz who has a first-floor studio at 100 Queensway, W2 (BAY 2077). Mr Heinitz has the advantage over most other salesmen of not just knowing about the technicalities of hi-fi, but also being a knowledgeable music-lover – he has, in fact, been a music critic for many years. He carries a large range of equipment in his studio and is happiest of all to act as a consultant to those who freely admit ignorance but want good advice about what combination of units will give them best results, taking into account the money that they have to spend.

You can buy the separate units from him and mount them in cabinets yourself, buy them in the manufacturers' cabinets, or alternatively he has his own cabinet-maker who can design cabinets to your specification. He does not charge a consultation fee and will install equipment bought through him without charge.

LARGS, 77 High Holborn, WC1 (CHA 2626) are one of the biggest and oldest-established hi-fi specialists in London. Demonstration facilities at their showrooms in Holborn are excellent as they have recently installed a new Comparator – a complicated system whereby you can test any assembly of amplifiers, tuners and speakers, and arrive at the combination that suits you best. Largs will visit your home, on request, to test its acoustics and suggest the best equipment for it.

MOBILE-AUDIO CONSULTANTS, Villacousta, Portsmouth Road, Ripley, Surrey (Ripley 3377) is another firm of consultant/dealers who will study the layout and acoustics of your home before giving their advice about what sort of equipment they think you should invest in. They charge a consultation fee of 1 guinea an hour, but this is deducted from the price of the equipment if, and when, you purchase it. They do not charge for installation and offer a fully comprehensive after-sales service, which includes a five-year guarantee on their installation.

HARRODS, Knightsbridge (SLO 1234) stock leading makes from all over the world in their hi-fi department. Those interested in good design as well as high quality performance might be interested in the units made by the Danish firm of Bang & Olufsen which Harrods stock. At the beginning of the New Year, they will also be selling the new Japanese Sony Video-tape recorder, which will be the first really domestic video-tape on the market. The complete unit comes with a 9 in. TV monitor – which is also a television receiver, camera, tripod and lens. The exact price has not yet been fixed but should be around the 450 guineas mark.

DAYSTROM, 233 Tottenham Court Road, W1 (MUS 7349), the manfacturers of Heathkit, sell complete kits for do-it-yourself assembly ranging from the simple transistor radio to the most complicated hi-fi set-up. Each kit is sold with detailed step-by-step instructions, and Mr Friedlander of Daystroms says that even the most untechnically minded woman amateur should be able to follow these. You can make an enormous saving by buying hi-fi equipment in kit form – you can build up a good mono system for around the £36 mark, and a really good stereo system for about £60.

MARTIN ELECTRONICS, 154-155 High Street, Brentford, Middlesex (Isleworth 1161). This firm makes stereo amplifiers in pre-assembled kit form – the amplifiers come in four separate pre-assembled parts and it is a relatively simple job to put these units together and wire them on to the printed-circuit board (a step-by-step instruction booklet is issued with the kit). Units are designed so that they can be fitted into any cabinet of your choice.

Cost of these amplifiers works out at about £28 – the equivalent quality bought ready-connected would cost about £49.

Martins themselves have a demonstration showroom at Brentford, or you can get their Audiokits from Lasky's of Tottenham Court Road or Telesonic of 92 Tottenham Court Road.

RECORD HOUSING, Brook Road, London, N22 (Bow 7487). There are a few firms in the country who specialise in making cabinets to house hi fi equipment, and Record Housing probably offer the best variety. Their illustrated catalogue shows cabinets in different woods; price range (starting from around 8 guineas and going up to about 44 guineas); and in different styles to suit all tastes.

RECORD LIBRARY

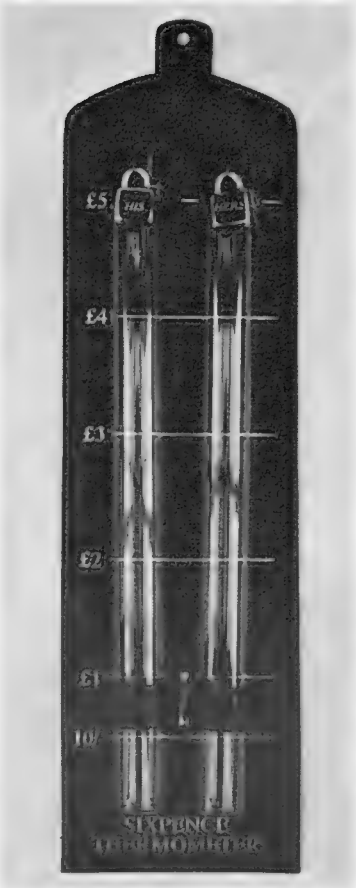
Once you have your new hi-fi equipment you might want to join a record library. **Record Specialities**, 4 Duke's Road, WC1 (EUS 2320), have a collection that offers the widest choice of any record library in the UK. You can borrow up to six records at a time. They are charged at monthly intervals – hiring fee is 8s 6d a month for new records which retail at over 21s; 5s a month for used records. If you want to buy the records the hiring charge is deducted from the list price.

NEW THINGS

By Annabella Eatherley

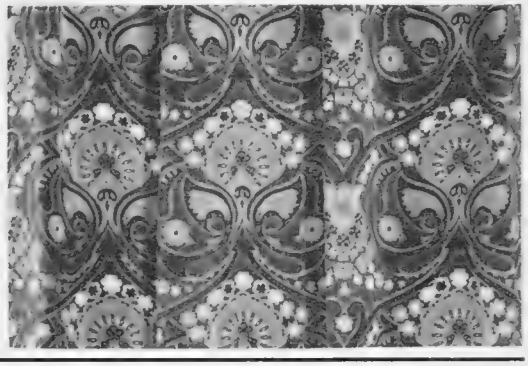
New rocking chair called La-z-boy. The foot-rest can be adjusted by a lever and the back can be pushed to a horizontal position: about £60 by Greaves and Thomas.

New automatic Radcomuter which stands only 31 inches high, folds to the size of a medium suitcase, does 200 miles to the gallon, and cruises at 15-20 mph: about £65.



New, His and Hers savings barometer which saves £5 in sixpences in each tube: £3 7s 6d from Harrods.

New stainless steel set comprising 10 simply designed utensils which hang on a central stand, or on a wall fitting: 10 guineas from Heals. **Below:** New furniture fabric called Kermanshah, designed by Robert Holmes; yellow and lilac against red and brown background; in velveteen, cotton and linen: from 69s to 22s 6d a yard, by Sanderson.



Wallis

Wallis have a great new shop that's not like any other shop that's ever been. It's black, white, silver and super. It's at 96 in the Kings Road. And we need girls who know about fashion and want to be there when we open, later this month. Write to: Mrs. Harvey 98 Brewery Road, London N7. Be quick.

THEATRE

If the critic's first duty to a new work is to assess the author's intention, then I am baffled by David Mercer's play *Belcher's Luck* at the Aldwych. At one point the senile aristocrat prays: "God, take away my fear of death," and then: "God, take away my life." This is either a piece of very shabby writing, or a brilliantly dramatic concept. The play is like this.

On one level it moves like a slightly old-fashioned story-drama. Yet it is fraught with important-looking symbols. The scenes alternate swiftly between stables (where a mare is in labour, giving birth ultimately to a dead "plug of gristle") and an orchard (where the trees are heavy with ripe pears).

Belcher is the family retainer and his family have been on the estate as long as Catesby; he has accompanied Catesby through his 40-year-long army career. To whom will the house and its acres go? To Belcher, via his son Victor, offspring of a drunken night in Hong Kong whom the bachelor Catesby has brought up as his own son? Or to the

The Wilde cycle is complete: a production of "The Woman of No Importance" is scheduled for the summer.

cold, scheming Helen – Catesby's only living (and hated) relative? It is the familiar class-struggle story, in which the lower orders lose out. The old order, Mercer seems to be saying, changeth.

But there is a different, and realistic, ring to all this. The new aristocrats, as seen in the appalling Helen, are ruthless, untrammelled by tradition or affected by the ties of place. The new lower orders, as seen in Victor, are educated to reject their fathers and are a near match for the new owner-class.

Belcher, at 66, is vulgar, objectionable, still gets drunk in the afternoon and lays the local girls in the orchard. He is vital, breeds bastards all over the world. Catesby is non-sexual, Helen is frigid. Victor, between the two, tries hard but suffers from detumescence. Helen wins, Belcher is transformed into a shambling senile creature, Victor swings disdainfully in Catesby's hammock.

If the critic's second duty is to assess enjoyment derived, then there is no problem with *Belcher's Luck*. Mercer's dialogue is vital, fluent and essentially dramatic. At some point in the play each of the five characters gets extremely angry with one or more of the others. These speeches of insult and hate are marvellous.

roger baker

WEST END

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Andrew Cruickshank is the high court judge involved with the pretty wife of a man he's just sent down. 8.0 (ends 10.30). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

THE BED-SITTING ROOM, Mermaid, Puddle Dock, Blackfriars (CIT 7556). The original Spike Milligan show; written, directed and starring Spike. 6.10, 8.40. Opened 10 Oct. Ends 17 Dec

BIG BAD MOUSE, Shaftesbury, Shaftesbury Avenue, WC2 (TEM 6596). Eric Sykes and Jimmy Edwards in a play full of vast laughs. M-Th: 8.15 (ends 10.15). F and Sat: 6.15 (ends 8.15) and 8.45 (ends 10.45). Opened 17 Oct

Gabrielle Downey plays David Tomlinson's daughter in "The Impossible Years," new comedy at the Cambridge

BLACK AND WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, W1 (VIC 1317). It should make a fair television show, this. 6.15 (ends 8.30); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Peter Byrne (TV's Andy Crawford) juggles old school friend, three air hostesses and eccentric maid in and out of various doors. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962. Ends 7 Jan

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Anna Neagle singing and dancing; Joe Brown and Hy Hazell ditto in a summertime Cinderella fable. 7.30 (ends 10.10). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME SPY WITH ME, Whitehall. Trafalgar Square, W1 (WHI 6692). Danny La Rue changes his drag a dozen times but Barbara Windsor does get a look in during the high camp routines. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May

THE FIGHTING COCK, Duke of York's, St Martin's Lane, WC2 (TEM 5122). John Clements and Sarah Badel in elegant Anouilh from the Chichester Festival. 8.0 (ends 10.30). Th Mat: 2.45 (ends 5.15). Sat Mat: 4.45 (ends 7.15). Opened 25 Oct

HELLO, DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8106). The transatlantic bombshell has become a touch cosy with Dora Bryan wow-wow-wowing. 7.30 (ends 10.0). W and Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

THE IMPOSSIBLE YEARS, Cambridge, Earlham Street, Cambridge Circus, WC2 (TEM 6056). Authors: Bob Fisher, Arthur Marx. Dir: Peter Cotes. Cast: David Tomlinson, Joyce Cummings, Sandra Fair. 8.0. Th Mat: 2.45. Sat: 6.0, 8.30

IN THE MATTER OF J ROBERT OPPENHEIMER, Fortune, Russell Street, WC2 (TEM 2238). Author: Heinar Kipphardt. Dir: Peter Coe. Cast: Robert Harris, Paul Hardwick, John Boxer, Edward Atienza, Richard Butler, Robert Eddison. Atom scientist persecuted over Communist associations. 8.0. Wed and Sat Mats: 2.45. Opened 28 Nov

JORROCKS, New, St Martin's Lane, WC2 (TEM 3878). Joss Ackland makes an endearing hero in a colourful and appealing musical. 8.0 (ends 10.45). T and Sat Mats: 4.15 (ends 7.0). Opened 22 Sept

JUSTICE IS A WOMAN, Vaudeville, Strand, WC2 (TEM 4871). Authors: Jack Roffey, Ronald Kinnoch. Dir: Anthony Sharp. Cast: Constance Cummings, Naunton Wayne, Joyce Heron, David Langton. 8.0. W Mat: 2.45. Sat Mat: 5.0. Opened 16 Nov

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 2443). Hermione Baddeley is now the radio actress who loses her part, and Andrée Melly her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). T: 3.0 (ends 5.25). Opened 17 June 1965. Ends 10 Dec

LADY WINDERMERE'S FAN, Phoenix, Charing Cross Road, WC2 (TEM 8611). Coral Browne sweeps devastatingly through a slice of Beaton-designed Wilde. 8.0 (ends 10.30). W Mat: 2.30 (ends 5.0). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 13 Oct

LET'S GET A DIVORCE, Comedy, Panton Street, SW1 (WHI 2578). Fenella Fielding, Hugh Paddick and Barry Foster in an admired English version of a Sardou comedy. 8.30 (ends 10.40). W and Sat: 6.0 (ends 8.10). Opened 26 July

LONDON LAUGHS, Palladium, Argyll Street, W1 (GER 7373). London is actually a bit more sophisticated than this, but Jimmy Tarbuck is engaging. Harry Secombe booming and Anita Harris swinging. 6.15 (ends 8.30); 8.45 (ends 11.0). Sat: 2.40 (ends 4.55). Opened 6 May. Ends 10 Dec

Stubby Kaye adds to the general gaiety of "Man of Magic," the Houdini musical at the Piccadilly Theatre

LOOT, Criterion, Piccadilly (WHI 3216). Charles Marowitz directs Joe Orton's controversial play. 8.15. Th and Sat: 6.0, 8.45

MACBETH, Royal Court, Sloane Square, SW1 (SLO 1745). English Stage Company. Dir: William Gaskill. 7.30 (ends 10.10). Sat Mat: 3.0 (ends 5.45). Opened 20 Oct. Ends 3 Dec

MAN OF MAGIC, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Book and Lyrics: John Morley, Aubrey Cash. Music: Wilfred Wylam. Magic: Dill-Russell. Dir-Peter Ebert. Cast: Stuart Damon, Judith Bruce, Doris Hare, Stubby Kaye, Colin Welland. Life of Houdini as a musical. 7.45. W Mat: 3.0. Sat: 5.30, 8.30

THE MOUSETRAP, Ambassadors, West End, WC3 (TEM 1171). After 14 years still a mystery. 8.0 (ends 10.30). T: 2.45 (ends 5.20). Sat: 5.0 (ends 7.30)

THE ODD COUPLE, Queen's, Shaftesbury Avenue, W1 (REG 1166). Neil Simon's hilarious study of two husbands sharing a flat. 8.0 (ends 10.5). Th Mat: 2.30 (ends 4.35). Sat: 6.0 (ends 8.5); 8.30 (ends 10.35). Opened 12 Oct

Victor Spinetti leaves his wife to share another ex-husband's pad in "The Odd Couple" at the Queen's

THE PRIME OF MISS JEAN BRODIE, Wyndham's, Charing Cross Road, WC2 (TEM 3028). Anna Massey in the title role. 8.0 (ends 10.15). W: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 May

THE RIVALS, Theatre Royal, Haymarket, SW1 (WHI 9832). Ralph Richardson and Margaret Rutherford in some stylish Sheridan. 7.45 (ends 10.15). W Mat: 2.30 (ends 5.0). Sat: 5.0 (ends 7.30); 8.15 (ends 10.45). Opened 6 Oct

ROBERT AND ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Musical version of The Barretts of Wimpole Street. Conventional in harmony and style, but as comfortable as hot chocolate at bedtime. 7.30 (ends 10.25). Th and Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Ian Carmichael and Patrick Cargill have woman trouble, not aided by the insufficiencies of the telephone. M-Th: 8.15 (ends 10.25). F, Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). The hills are alive with it, and not only that, they've been alive since 10 May 1961. 7.30 (ends 10.25). W and Sat: 2.30 (ends 5.15). Ends 14 Jan

SPRING AND PORT WINE, Apollo, Shaftesbury Avenue, W1 (GER 2663). Bill Naughton's study of a family rebelling against the heavy father, who is Alfred Marks. Ruth Dunning is mother. 8.0 (ends 10.15). Th and Sat: 6.0 (ends 8.15); 8.45 (ends 10.55). Opened 19 Nov 1965

THERE'S A GIRL IN MY SOUP, Globe, Shaftesbury Avenue, W1 (GER 1592). Barbara Ferris is a sweet little Chelsea bird who meets Donald Sinden, an up-stage cookery writer. Very funny and sharp. 8.15 (ends 10.30). W: 2.30 (ends 4.45). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 15 June

THIS AND THAT, Arts Theatre Club, Great Newport Street, WC2 (TEM 3334). Revue written by and starring James and Gilda Perry. 8.0. Sat Mat: 5.0. Opened 22 Nov. Ends 10 Dec

WAIT UNTIL DARK, Strand, Theatre, Aldwych, WC2 (TEM 4143). Honor Blackman returns to the stage as the blind wife of a photographer unwittingly involved in dope-peddling. 7.45 (ends 10.5). Th: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 27 July

WAY OUT IN PICCADILLY, Prince of Wales, Coventry Street, W1 (WHI 8681). Authors: Ray Galton, Alan Simpson, Eric Sykes. Stars: Frankie Howerd, Cilla Black. 8.0. W, Th, Sat: 6.10, 8.45. Opened 3 Nov

OUT OF TOWN

BRIGHTON THEATRE ROYAL (0273-28488). Until Sat 3 Dec: THE RIGHT HONOURABLE GENTLEMAN by M Bradley-Dyne. Victorian divorce scandal, with Philip Carr, Leonard Woodrow. Thurs: 2.30, 7.45. Fri: 8.15. Sat: 5.0, 8.15
From Mon 5 Dec: SHADOWS OF THE EVENING and COME INTO THE GARDEN, MAUD by Noël Coward. Cast: Mary Kerridge, Colin Gordon, Vivienne Drummond. 7.45

BRISTOL THEATRE ROYAL (0272-24388). Until Sat: ROMEO AND JULIET. Dir: Val May. Cast: Gawn Grainger, Jane Asher. 7.45. Thur Mat: 2.30. Sat Mat: 3.0
From W 7 Dec: HAMLET. Dir: Val May. Cast: Richard Pasco in the title role. 7.15

LEATHERHEAD THEATRE CLUB, High Street, Leatherhead, Surrey (537-2852). MRS DANE'S DEFENCE by Henry Arthur Jones, with Michael Barrington, Deborah Stanford, Pamela Lane. The breath of Edwardian scandal. 7.30. W: 8.0. Sat Mat: 4.0

Margaret Rutherford quivers away as Mrs Malaprop in "The Rivals" at the Theatre Royal, Haymarket.

OXFORD PLAYHOUSE, Beaumont Street, Oxford (0092-47133). Th 1-Sat 3 Dec: THE PROMISE. First English performance of a new play by Russian playwright Arbuzov, with Judi Dench. 7.45. Sat: 5.0, 8.15
M 5, T 6, W 7 Dec: THE RULES OF THE GAME by Pirandello. A comedy of provincial Italian life, with Judi Dench as the unfaithful wife. 7.45

PALACE COURT THEATRE, Westover Road, Bournemouth (0202-23275). Until Sat: THE MERCHANT OF VENICE. Dir: Richard Digby Day. Bournemouth Theatre Company. 7.45. Sat Mat: 2.30

ROYAL SHAKESPEARE THEATRE, Stratford-upon-Avon, (0789-2271). National Theatre Company. Th 1 Dec: A FLEA IN HER EAR by Feydeau. Prototype-in-and-out-of-doors farce. 2.30, 7.30
F 2, Sat 3 Dec: LOVE FOR LOVE. Peter Wood's golden production of Congreve's flawed classic. 7.30. Sat Mat: 2.30

YVONNE ARNAUD THEATRE, Millbrook, Guildford, Surrey (0483-60191). Th 1 Dec: "MADAM," SAID DR JOHNSON by Bill Dufton, Tony Robertson. A stage portrait compiled from contemporary writings, with Timothy West as Dr Johnson and Julian Glover as Boswell. Sylvia Syms plays Mrs Hester Thrale. 2.30, 7.45
F 2, Sat 3 Dec: THE GAMECOCK by David Grant. A social drama of the English peasantry at the time of the Enclosure Acts. F: 7.45. Sat: 5.0, 8.0
M 5, T 6, W 7 Dec: THE TEMPEST. Shakespeare's tragi-comedy set on a magical island. 7.45. T Mat: 2.30

Donald Wolfit is the fierce father in "Robert and Elizabeth," the Barretts-of-Wimpole-Street musical.

CLUBS

HAMPSTEAD, 98 Avenue Road, NW3 (PRI 9301). THE SILENCE OF LEE HARVEY OSWALD with Sarah Miles, Alan Dobie, Bessie Love. 8.0. Sat: 5.0, 8.15

LITTLE ANGEL MARIONETTE THEATRE, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). THE MARSH KING'S DAUGHTER. Sat 3 Dec: 3.0, 5.0. Sun 4 Dec: 3.0. A special show for the very young. Sat: 11.0

LITTLE THEATRE, Garrick Yard, St Martin's Lane, WC2 (COV 0660). THE QUARE FELLOW. 8.0. (Sun not Mon)

MOUNTVIEW, 104 Crouch Hill, N8 (MOU 5885). GASLIGHT. Until Sat 3 Dec: 8.0

PLAYERS, Villiers Street, Strand, WC2 (TRA 1134). LATE JOYS – Victorian music-hall. M and T: 8.0. W-Sat: 9.0

VANBRUGH, Malet Street, WC1 (LAN 7982). THE CONFEDERACY. F 2-M 5 Dec: 2.30 (not Sun), 7.30

REPERTORY

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 7616). Th 1 Dec: MUCH ADO ABOUT NOTHING. Revival of Zeffirelli's diverting, controversial production. 2.15 (ends 5.0); 7.30 (ends 10.10)
F 2, Sat 3 Dec: A BOND HONOURED by Osborne and BLACK COMEDY by Shaffer. One of the most controversial plays of recent months paired with the funniest. 7.30 (ends 10.30). Sat Mat: 2.15 (ends 5.15)
T 6, W 7 Dec: LOVE FOR LOVE. Peter Wood's golden production of Congreve's flawed classic. 7.30 (ends 10.15)

ROYAL SHAKESPEARE COMPANY, Aldwych, Strand, WC2 (TEM 6404). Th 1 Dec: BELCHER'S LUCK by David Mercer. Study of aristocratic decay, with the family retainer losing all. Cast: David Waller, Helen Fraser, Sebastian Shaw, John Hurt, Sheila Allen. 7.30
F 2, Sat 3, W 7 Dec: US by Dir: Peter Brook, Des: Sally Jacobs, Mus: Richard Peaslee, Lyrics: Adrian Mitchell, original text: Dennis Cannan, Geoffrey Reeves, Albert Hunt. 7.30
Sat 3 Dec: STAIRCASE by Charles Dyer. Paul Scofield and Patrick Magee play homosexuals in a barber's shop. 2.30
M 5, T 6 Dec: THE HOMECOMING by Harold Pinter. Vivien Merchant causes havoc in an all-male household. Pre-New York performances. Cast also includes Paul Rogers, Ian Holm, John Normington, Terence Rigby and Michael Craig. 7.30

PERIMETER

ASHCROFT, Fairfield Hall, Croydon (CRO 9291). THE IMPORTANCE OF BEING EARNEST. F 2, Sat 3 Dec: 7.30. Sat Mat: 3.0
WESTERN THEATRE BALLET. From M 5 Dec. 7.45

CIVIC, Chelmsford, Essex (0245-56460). SAILOR, BEWARE. Until Sat 3 Dec: 8.0. Sat Mat: 5.0
THE RELUCTANT DEBUTANTE. From T 6 Dec: 8.0

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). COUNTER-CRIME with Raymond Francis, Jill Browne. Until Sat 3 Dec: 8.0. Th and Sat Mats: 2.30

INTIMATE, Palmers Green, N13 (PAL 3798). A FRIEND INDEED. Until Sat 3 Dec: 7.30. Th Mat: 2.30. Sat Mat: 5.0, 8.0
THE RAPE OF THE BELT. From M 5 Dec: 7.30

NEW, High Street, Bromley, Kent (RAV 6677). BAREFOOT IN THE PARK. 7.45. Th Mat: 2.30. Sat: 5.15, 8.0

PALACE, Clarendon Road, Watford (92-25671). THE QUEEN AND THE REBELS with Gwen Watford, Richard Bebb. Until Sat 3 Dec: 7.45. Sat Mat: 4.45
BALLET FOR ALL. From T 6 Dec: 7.45

QUEENS, Hornchurch, Essex (49-43333). MUSIC-HALL. T-F: 8.0. Th Mat: 3.0. Sat: 5.0, 8.15

QUESTORS, Mattock Lane, Ealing, W5 (EAL 0011). LOOK BACK IN ANGER. Sat 3, Sun 4, T 6, W 7 Dec: 7.45

RICHMOND, The Green, Richmond (RIC 0088). BAREFOOT IN THE PARK. Until Sat 3 Dec: 7.45. Sat: 5.30, 8.15
A SONG AT TWILIGHT. From M 5 Dec: 7.45

TOWER, Canonbury Place, N1 (CAN 5111). THE HOMECOMING. Until Sat 3 Dec: 7.30

THEATRE ROYAL, Windsor, Berks (95-61107). THE AMOROUS PRAWN. M, W. Th: 7.30. T, F, Sat: 8.0. Th Mat: 2.30. Sat Mat: 4.45

WIMBLEDON, SW19 (WIM 5211). THE PIRATES OF PENZANCE. Until Sat 3 Dec: 7.30. Sat: 5.0, 8.15
NEW MOON. From T 6 Dec: 7.30

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OPENS IN DECEMBER
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FILMS

Hammer films on their own level have always been a healthy branch of the film industry, content to wallow in their own gore and provide vividly escapist entertainment, blood and butter to the horror fan and a vast source of enjoyment to the non-believer. Now, after more than 100 doses of their own potent witches' brew, there are signs that the denizens of Bray Studios are getting pretensions above their natural station. *The Witches* (X, London Pavilion, currently) would be quite acceptable, indeed a nicely nasty view of witchcraft, if it weren't for the disturbing fact that its makers patently have much more sophisticated ideas in view.

Rarely can a film have fallen just below its aims in so many departments. The direction is determinedly stolid, the acting competent where something much more covertly sinister was required, the colour chocolate-centre bright, the music serious but stodgy. Joan Fontaine, employed presumably on the current Tallulah Bankhead/Joan Crawford trend for elder screen states-

Jean-Paul Belmondo & Marie Dubois star in Louis Malle's period satire, "The Thief."

women, is adequate, but never utterly convincing as the school mistress who has a mental breakdown after an encounter with witchery in Africa, then is strangely given a post as head mistress of a village school by a man who can see her condition, and knows that the secret motto of the village is "Walpurgis Nights every Friday and Saturday."

Proceedings from then on are suitably shivery, though no real air of mystery is achieved, and the ending is Hammer at its wildest, with a lunatic sacrificial orgy involving a Wagnerian witch and dancers who cavort in routines that are intended to be horrifying twitchy, but look like the Bluebell Girls' left-overs.

● *The Venetian Affair* (A, Ritz Leicester Square and Jacey Marble Arch, currently) has its pretensions too, but these only amount to Robert Vaughn going around unshaven and playing a bedroom scene with Elke Sommer, just to prove he doesn't always trap spies with a smile on his face. Otherwise, it's very much *Our Uncle in Venice*. A tautly strung, if confusing, first hour goes almost for nothing when the film has to show its hand and produce some action. Result: it goes haywire, with padded cell antics, unconvincing fights and an indecently rushed ending.

david quinlan

OPENING

DANGER GROWS WILD (A). Made by the Telsun Foundation, for the United Nations. Formerly called *The Poppy is Also a Flower*, it's an all-star but rather uninspiring thriller, about two detectives who trail a drug ring from Teheran to Monte Carlo, ending with a fight on the Blue Train to Marseilles. Profits from the film go to UNESCO. (Senta Berger, Stephen Boyd, Yul Brynner, Rita Hayworth, Trevor Howard, Marcello Mastroianni, Omar Sharif. Dir: Terence Young. Col. 101 min.) **Warner,** Leicester Square. GER 3423. Opens 1 Dec

THE EAVESDROPPER (X). Leopoldo Torre Nilsson's superb portrait of a nightmare world. A young Fascist, forced into hiding, imagines the inhabitants of his hotel are hatching a plot against the nation. (Stathis Giallelis, Janet Margolin. 102 min.) **Continentale,** Tottenham Court Road. MUS 4193 Opens 3 Dec

NIGHT GAMES (X). Mai Zetterling's second feature film, based on her own novel. A man (Keve Hjelm), on the verge of marriage, looks back on his childhood experiences and his relationship with his mother, a rich and dissolute woman, played by Ingrid Thülin. Set in a Swedish castle, with superb décor, the film conveys a magnificent sense of decadence and corruption. (Monica Zetterlund. 90 min.) **Royalty Kingsway.** HOL 8004. Opens Th 1 Dec

WEST END

ALFIE (X). Michael Caine plays the incredible Alfie, devoutly dedicated to a love life that is intensive, uncommitted and often funny. His birds flit in and out at lightning speed. (Col. 114 min.) **Classic,** Piccadilly Circus. GER 2380. 2.35, 5.49, 9.3. Sat only: 11.15 pm. Sun: 2.9, 5.23, 8.37

THE BIBLE . . . IN THE BEGINNING (U). Covers from the Creation to the story of Abraham and Isaac. John Huston's direction is uneven but the Noah sequence, in which he himself plays Noah, is quite delightful and amusing. (Michael Parks, Richard Harris, George C Scott. Col. Cinerama. 175 min.) **Coliseum Cinerama,** St Martin's Lane. TEM 3161. 2.30, 8.0. Sun: 3.30, 7.30

BILLY LIAR! (A). Day-dreaming Tom Courtenay woos two fiancées at once and loves and loses Julie Christie. Amusing and movingly close to real life. (98 min.) With: *The Servant* (X). **Prince Charles,** Leicester Place. GER 8181

THE BLUE MAX (A). George Peppard plays an unscrupulous German flier, prepared to do anything to gain the Blue Max, the most coveted medal in the Kaiser's air force. Air scenes splendid but dialogue grounded. (James Mason, Ursula Andress. Col. 155 min.) **Metropole,** Victoria. VIC 4673. 2.30, 8.0. Sun: 4.0, 8.0

CAT BALLOU (A). Hit-and-miss spoof Western with stand-out displays by Lee Marvin as a drunken gunman and Tom Nardini as a young Indian. (Jane Fonda. Col. 97 min.) With: *Fail Safe* (A). **Windmill,** Great Windmill Street. GER 7413. From 4 Dec

DARLING . . . (X). Director John Schlesinger attempts to lay bare the decadence of contemporary life but succeeds only in a rather aimless bitterness. (Julie Christie, Dirk Bogarde. 127 min.) **Windmill,** Great Windmill Street. GER 7413. 1.0, 3.33, 6.8, 8.45. Sat only: 11 pm. Sun: 4.0, 6.33, 9.8. Ends 3 Dec

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel. Omar Sharif smoulders as Zhivago and Julie Christie is unforgettable as Lara. Good entertainment. (Geraldine Chaplin. Col. 193 min.) **Empire,** Leicester Square. GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

FAHRENHEIT 451 (A). François Truffaut's latest film, dealing with a society where books are forbidden and firemen are employed to burn them. Oskar Werner and Cyril Cusack give fine performances, but Julie Christie seems unable to sustain her dual role. (Col. 112 min.) **Leicester Square Theatre.** WHI 5252. 1.20, 3.45, 6.15, 8.50. Sun: 3.45, 6.15, 8.50

FOUR KINDS OF LOVE (X). Quartet of earthly comedies, with Elke Sommer in the warmest and funniest episode. (Gina Lollobrigida, Virna Lisi, Monica Vitti. 111 min.) With: *Pierrot Le Fou* (A). **Continentale,** Tottenham Court Road. MUS 4193. Pgm: 1.0, 2.50, 6.50. Sun: 4.50, 6.45. Ends 2 Dec

GEORGY GIRL (X). A gay, voguishly directed piece about a plump, unattractive young girl. Lynn Redgrave gives a touching, sympathetic performance. (James Mason, Alan Bates. 99 min.) **Carlton,** Haymarket. WHI 3711. 1.45, 4.10, 6.35, 9.0. Sat only: 11.15 pm. Sun: 4.10, 6.35, 9.0. Ends 7 Dec

HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday*, with Audrey Hepburn delicious as an art thief bent on acquiring a Cellini nude, and Peter O'Toole as an elegant detective who becomes her partner in crime. (Col. 123 min.) **Rialto,** Coventry Street. GER 3488. 1.18, 3.44, 6.10, 8.36. Sat only: 11.33 pm. Sun: 3.28, 5.57, 8.27

KHARTOUM (U). Colossal battle scenes and an all-star cast have been added to strict historical accuracy. Charlton Heston plays General Gordon, and Laurence Olivier the Mahdi. (Ralph Richardson. Col. Cinerama. 130 min.) **Casino,** Old Compton Street. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40. Sun: 3.28, 5.57, 8.27

MY FAIR LADY (U). Rex Harrison carries the film along in commanding style, with Audrey Hepburn as a spirited though rather inadequate Liza. Great vitality but played just a litle too safe. (Stanley Holloway. Col. 185 min.) **Studio One,** Oxford Street. GER 3300. 1.0, 4.30, 8.0. Sun: 3.40, 7.0

THE PAWNBROKER (X). Sol Nazerman, a pawnbroker, owns a seedy little shop and is haunted by the memory of the time he spent in a concentration camp. Rod Steiger, in a remarkable performance, gives the film some ring of truth. (Geraldine Fitzgerald. 115 min.) **Odeon Haymarket.** WHI 2738. 2.30, 8.0. Sat: 2.0, 5.15, 8.15. Sun: 4.30, 8.0. Ends 7 Dec

PROMISE HER ANYTHING (A). A mild, romantic satire with Leslie Caron as a widow who becomes involved with a young movie-maker specialising in girlie films. A nice comedy performance by Bob Cummings as a child psychologist. (Warren Beatty, Keenan Wynn. Col. 97 min.) **Plaza,** Piccadilly Circus. WHI 8944. Ends 6 Dec

THE QUILLER MEMORANDUM (A). Low-key thriller, with George Segal as a lone-wolf operator combating resurgent Nazi groups in Berlin. Drily ironic script by Harold Pinter. (Max von Sydow, Alec Guinness, Senta Berger. Col. 103 min.) **Odeon Leicester Square.** WHI 6111. 1.20, 3.10, 5.45, 8.15. Sat only: 11 pm. Sun: 3.10, 5.45, 8.15

THE RED DESERT (X). Antonioni's lengthy journey into the worlds of machinery and the human mind. Exciting use of colour. (Richard Harris, Monica Vitti. 116 min.) **Academy Two,** Oxford Street. GER 5129. 1.35, 3.55, 6.15, 8.45. Sun: 3.55, 6.15, 8.45

ROMEO AND JULIET (U). A straightforward record of Kenneth MacMillan's ballet, with Margot Fonteyn and Rudolf Nureyev. Magnificent costumes and settings. (Col. 126 min.) **Astoria,** Charing Cross Road. GER 5385. 3.0, 8.15. Sun: 4.30, 7.45. Ends 1 Jan

THE ROUND-UP (X). An austere and visually arresting Hungarian film, set after a popular uprising against the Hapsburgs in the 19th century, in a deserted prison camp in the middle of a Hungarian plain. (János Görbe, Tibor Molnar. 94 min.) **Academy One,** Oxford Street. GER 2981. 2.35, 4.45, 6.55, 9.20. Sun: 4.45, 6.55, 9.20

THE SOUND OF MUSIC (U). Hosts of children and singing nuns. Christopher Plummer is the somewhat authoritarian father of the brood and Julie Andrews another wholesome governess. (Col. Todd-AO. 170 min.) **Dominion,** Tottenham Court Road. MUS 2176. 2.30, 8.0. Sun: 4.30, 8.0

THE SUNDAY OF LIFE (X). An older woman marries a young visionary, but their relationship is torn asunder by the Second World War. (Danielle Darrieux, Jean-Pierre Moulin, Françoise Arnoul. 95 min.) **Cameo-Poly,** Upper Regent Street. LAN 1744

THREE ON A COUCH (U). More fun for Jerry Lewis devotees. He produces, directs and plays a multiple character. He is engaged to a psychiatrist (Janet Leigh) and sets out to help three of her patients with their emotional problems – but the results are predictably disastrous. (Col. 109 min.) **Columbia,** Shaftesbury Avenue. REG 5414. Pgm: 1.30, 3.45, 6.5, 8.25. Sat only: 11 pm. Sun: 3.45, 6.5, 8.25

THE VENETIAN AFFAIR (A) Taut, if confused thriller about a newspaper photographer drawn into international espionage. It goes off the rails in the last half-hour. (Robert Vaughn, Elke Sommer, Boris Karloff. Col. 92 min.) **Ritz,** Leicester Square. GER 1234. 12.50, 2.56, 5.02, 7.08, 9.14. Sat only: 11.44 pm. Sun: 2.54, 5.0, 7.06, 9.12 **Jacey,** Marble Arch. MAY 6396. 12.10, 2.08, 4.16, 6.24, 8.32. Sun: 4.52, 6.54, 8.56

WHO'S AFRAID OF VIRGINIA WOOLF? (X). A middle-aged couple engage in violent, utterly destructive quarrels in which they ruthlessly tear at one another's weaknesses. Well played by Elizabeth Taylor and Richard Burton. (George Segal. 132 min.) **Curzon,** Curzon Street. GRO 3737. 12.50, 3.20, 5.55, 8.35. Fri and Sat only: 11 pm. Sun: 3.0, 5.30, 8.10. Ends 14 Dec

THE WITCHES (X). Joan Fontaine plays a missionary teacher who discovers that her Cornish village is a nest of demonology. Efficiently nasty but too pretentious. (Kay Walsh, Alec McCowen. Col. 91 min.) With: *Death is a Woman* (X). **London Pavilion,** Piccadilly Circus. GER 2982. Ends 11 Dec. **ABC Edgware Road.** PAD 5901 and **ABC Fulham Road.** FRO 2636. Ends 8 Dec

GENERAL RELEASE

*Sunday programmes differ
†Check with cinema

DISTRICT DIRECTORY

Baker Street Classic. 23, 47, 50.
Balham Odeon. 13.
Bayswater ABC. 33.
Becontree Odeon. 2, 38.
Belmont Essoldo. 36.
Brentwood Odeon. 13.
Brixton Classic. 3, 48.
***Brixton Granada.** 13.
***Camberwell Grand.** 15.
Camberwell Odeon. 13.
†**Charing X Road Cameo-Royal.** 31.
Charing X Road Jacey-Tatler. 26.
Chelsea Classic. 19, 24, 44.
Chelsea Essoldo. 4, 49.
Croydon Classic. 14, 17.
Dalston Classic. 12, 54.
Deptford Odeon. 13.
Ealing Walpole. 36.
East Dulwich Odeon. 13.
Edgware Road Gala-Royal. 30.
Eltham Hill Gaumont. 13.
Erith Odeon. 13.
Finchley Rex. 52.
Golders Green Ionic. 7, 25.
Hackney Essoldo. 15.
Hampstead Classic. 8.
Hampstead Everyman. 29, 35.
Harrow Road Prince of Wales. 49.
Haverstock Hill Odeon. 20.
Hayes Essoldo. 45.
Hendon Gaumont. 45.
Kilburn Classic. 34, 51.
Kilburn Grange. 16.
King's Cross Century. 52.
Kingston Odeon. 13.
Morden Odeon. 13.
Notting Hill Classic. 10, 11, 52.
Oxford Street Cinephone. 9.
Piccadilly Jacey. 28.
Praed Street Classic. 6, 55.
Putney Odeon. 13.
Queensbury Essoldo. 13, 49.
Raynes Park Rialto. 22, 43.
South Harrow Odeon. 27.
South Norwood Odeon. 13.
Southall Odeon. 13.
Southfields Plaza. 5, 42.
Stepney Odeon. 1, 13.
Stockwell Classic. 37, 39.
Tooting Astoria. 53.
Tooting Classic. 21, 40.
Twickenham Odeon. 13.
Victoria Biograph. 46.
Victoria Cameo. 41.
Waterloo Station Classic 18, 32.
Watford Carlton. 27.
Westbourne Grove International Film Theatre. 20.

RANK RELEASE NORTH

From Fri: SOUTH-WEST TO SONORA (A) Finely photographed Western which has Marlon Brando as a buffalo hunter who beards a gang of Mexican outlaws in their lair in order to regain his treasured Appaloosa stallion. Sidney J Furie directs in mannered style but drives his points home (John Saxon, Anjanette Comer – *above*. Col. 98 min.) With **The Young Warriors** (A). Ends Th 8 Dec

RANK RELEASE SOUTH

From Fri: ALVAREZ KELLY (A). A meandering but offbeat Western concerning the desperate rivalry between the Union Army and the Confederates over a great herd of cattle owned by Alvarez Kelly, an Irish-Mexican rancher (William Holden, Richard Widmark – *above* – Janice Rule, Patrick O'Neal. Dir: Edward Dmytryk. Col. 110 min.) With: **Winter-A-Go-Go** (U). Ends Th 8 Dec

ABC RELEASE NORTH

From Fri: SEVEN WOMEN (X). A notable departure from formula for director John Ford. Members of a mission in north China in 1935 are submitted to barbarities at the hands of Mongolian war-bands. Shown at the London Film Festival. (Anne Bancroft – *above* – Flora Robson, Sue Lyon, Eddie Albert, Margaret Leighton. Col. 86 min.) With: **The Love Cage** (X). Ends Th 8 Dec

ABC RELEASE SOUTH

From Fri: THIS PROPERTY IS CONDEMNED (X). Tennessee Williams's duologue expanded and emasculated. Natalie Wood ably impersonates the fey heroine, a dreamer who falls for a realist in a lifeless Mississippi railroad town. Atmospheric photography. (Robert Redford – *above* – Charles Bronson. Dir: Sydney Pollack. Col. 112 min.) With: **The Psychopath** (X). Ends Th 8 Dec

* *At selected Rank South cinemas:* THREE ON A COUCH (U). Jerry Lewis hovers between the supremely funny and a comic wasteland as a man who woos four girls at once. (Janet Leigh. Col. 109 min.) **For cinemas playing, see District Directory.**

ADVENTURE

1 **The Great Wall** (A). Shintaro Katsu. Fri, three days: Stepney Odeon
2 **Hercules Attacks** (A). Gordon Scott. Mon, four days: Becontree Odeon
3 **Taras Bulba** (U). Yul Brynner, Tony Curtis. Until Sat: Brixton Classic
4 **The Trap** (A). Rita Tushingham, Oliver Reed. Until Sat: Chelsea Essoldo

COMEDIES

5 **After the Fox** (U). Peter Sellers. Until Sat: Southfields Plaza
6 **The Apartment** (A). Jack Lemmon, Shirley MacLaine. Sun, seven days: Praed Street Classic
7 **Ask Any Girl** (U). Shirley MacLaine, David Niven. Until Sat: Golders Green Ionic
8 **Battle of the Sexes** (U). Peter Sellers. Fri, seven days: Hampstead Classic
9 **Crazy Paradise** (X). Lotte Tarp. Oxford Street Cinephone
10 **Kind Hearts and Coronets** (A). Alec Guinness. Fri, two days: Notting Hill Classic
11 **The Peach Thief** (A). Nevena Kokanova. Fri 2 Dec, 11.15 pm only: Notting Hill Classic
12 **A Shot in the Dark** (A). Peter Sellers. Sun, four days: Dalston Classic. With: The Pink Panther (A)
13 **Three on a Couch** (U). Jerry Lewis. Until Sat: Queensbury Essoldo. Fri, three days: Brentwood Odeon, Deptford Odeon. Fri, seven days: Balham Odeon, Camberwell Odeon, East Dulwich Odeon, Eltham Hill Gaumont, Kingston Odeon, Morden Odeon, Putney Odeon, South Norwood Odeon. Mon, four days: Erith Odeon, Southall Odeon, Twickenham Odeon, Stepney Odeon. Mon, five days: Brixton Granada
14 **Two on a Seesaw** (A). Robert Mitchum, Shirley MacLaine. Fri, two days: Croydon Classic

DOCUMENTARY

15 **Goal! World Cup 1966** (U). Until Sat: Camberwell Grand. Sun, six days (not Wed): Hackney Essoldo
16 **Karamoja** (A). Fri, seven days: Kilburn Grange. With: Drops of Blood (X)
17 **Secret Paris** (X). Sun, seven days: Croydon Classic. With: Do You Like Women? (X)
18 **The War Game** (X). Sun, seven days: Waterloo Station Classic. With: Four in the Morning (X)

DRAMA

19 **The Anatolian Smile** (A). Stathis Giallelis. Fri, two days: Chelsea Classic
20 **Becket** (A). Richard Burton. Until Sat: Westbourne Grove International Film Theatre. Fri, seven days: Haverstock Hill Odeon
21 **The Cardinal** (A). Tom Tryon. Mon, six days: Tooting Classic
22 **Cul-de-Sac** (X). Donald Pleasence. Sun, four days: Raynes Park Rialto
23 **East of Eden** (A). James Dean. Sun, seven days: Baker Street Classic
24 **Exodus** (A). Paul Newman. Sun, seven days: Chelsea Classic
25 **Galia** (X). Mireille Darc. Sun, seven days: Golders Green Ionic
26 **Gift** (X). Soren Stromberg. Charing Cross Road Jacey-Tatler
27 **The Hill** (X). Sean Connery. Fri, seven days: South Harrow Odeon, Watford Carlton. With: Butterfield 8 (X)
28 **The Horrible Profession** (X). Dany Robin. Piccadilly Jacey
29 **The Leopard** (A). Burt Lancaster, Claudia Cardinale. Until Sun: Hampstead Everyman
30 **Mickey One** (A). Warren Beatty. Edgware Road Gala-Royal. With: The Best of Enemies (A)
31 **Onibaba** (X, London). Charing Cross Road Cameo-Royal. With: A Penny for Your Thoughts (X)
32 **Our Man in Havana** (A). Alec Guinness. Fri, two days: Waterloo Station Classic. With: Oh, Mr Porter! (U)
33 **Peyton Place** (U). Lana Turner. Fri, seven days: Bayswater ABC
34 **Sayonara** (A). Marlon Brando. Fri, two days: Kilburn Classic
35 **The Servant** (X). Dirk Bogarde, James Fox. Mon, seven days: Hampstead Everyman
36 **Who Wants to Sleep?** (X). Gert Fröbe. Until Sat: Belmont Essoldo. Fri, seven days: Ealing Walpole

HORROR

37 **The Masque of the Red Death** (X). Vincent Price. Sun, seven days: Stockwell Classic. With: Man With the X-Ray Eyes (X)
38 **The Projected Man** (X). Bryant Haliday, Mary Peach. Fri, three days: Becontree Odeon

MUSICALS

39 **Can-Can** (U). Frank Sinatra, Shirley MacLaine. Fri, two days: Stockwell Classic
40 **Flower Drum Song** (U). Nancy Kwan. Fri, two days: Tooting Classic
41 **Seven Brides for Seven Brothers** (U). Howard Keel. Thurs, seven days: Victoria Cameo

THRILLERS

42 **Dr No** (A). Sean Connery. Sun, six days (not Tues): Southfields Plaza
43 **The Ipcress File** (A). Michael Caine. Until Sat: Raynes Park Rialto. With: The Ladykillers (U)
44 **The List of Adrian Messenger** (A). Kirk Douglas, George C Scott. Fri 2 Dec, 11.15 pm only: Chelsea Classic
45 **The Liquidator** (A). Rod Taylor. Fri, seven days: Hayes Essoldo, Hendon Gaumont
46 **The Third Day** (A). George Peppard. Until Sat: Victoria Biograph
47 **Whatever Happened to Baby Jane?** (X). Bette Davis, Joan Crawford. Fri, two days: Baker Street Classic

WAR

48 **Back to Bataan** (A). John Wayne. Sun, four days: Brixton Classic
49 **Battle of The Bulge** (A). Robert Shaw. Fri, seven days: Harrow Road Prince of Wales. Sun, seven days: Chelsea Essoldo. Sun, six days (not Mon): Queensbury Essoldo
50 **The Story of Private Pooley** (A). Garfield Morgan. Fri 2 Dec, 11.15 pm only: Baker Street Classic

WESTERNS

51 **Four for Texas** (U). Frank Sinatra. Sun, seven days: Kilburn Classic
52 **The Magnificent Seven** (U). Yul Brynner. Fri, seven days: Kings Cross Granada. Fri, nine days: Finchley Rex. Sun, seven days: Notting Hill Classic
53 **A Pistol for Ringo** (A). Montgomery Wood. Until Sat: Tooting Astoria
54 **River of No Return** (U). Robert Mitchum, Marilyn Monroe. Until Sat: Dalston Classic
55 **Sitting Bull** (U). Dale Robertson. Fri, two days: Praed Street Classic

FILMS IN FLIGHT

AIR FRANCE. To New York: Marriage on the Rocks. **To Los Angeles and Montreal:** Our Man Flint. **To Washington:** Stagecoach. Until 6 Dec

PAN-AM. Eastbound: Alvarez Kelly. **Westbound:** The Sleeping Car Murders. Until 30 Nov

TWA. All flights: Until 2 Dec: Walk, Don't Run. 3 Dec-6 Dec: Alvarez Kelly

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music

LEONARD BERNSTEIN, the first native American to direct the New York Philharmonic, who has just announced that in 1969 he will retire to devote his energies to composition, arrived in London last week to prepare for several television programmes, and a concert at the Royal Festival Hall on 8 December. "A time is arriving in my life," he says, "when I must concentrate maximally on composing." He hopes to devise a form of theatre composition that combines opera and Broadway, in much the same way as *West Side Story* brought together ballet and Broadway. His London concert, with the LSO, will include the fifth symphonies of Shostakovich and Sibelius.

Western Theatre Ballet, who recently had their entire winter wardrobe (worth £4,000) stolen, say they will have all the costumes remade in time for their week's engagement (beginning 5 December) at the Ashcroft Theatre, Croydon. "We hope it won't be too long before the insurance money comes through to pay for them," they told me. The Bartok/Bejart ballet Sonate à Trois, *set for the first night, stars* (above) *22-year-old Suzanne Hywell and ex-architect Peter Cazalet.* ● Ballet flash: *France's Roland Petit is to mount a new ballet for Fonteyn and Nureyev. To be called* Paradise Lost, *the work will be premièred on 23 February at the Royal Ballet Gala – and that's all Petit will reveal.*

According to *Sponsorship of Music*, a report published last week by Political and Economic Planning, the "supply and demand for musicians seems to be doubly out of balance, with a shortage of string players of the highest quality and a surplus of most other types of performer." At least this gives heart to all string players graduating from London's music colleges, while presenting fiercer competition for the rest.

In 1967 the St Pancras Arts Festival will be known under its new name, the Camden Festival. For the first time one of its features will be the culture of Finland, and the Festival Committee have commissioned four compositions from Finnish composers . . . a concerto from Paava Heininen, a string quartet from Einojuhani Rautàvaara, three songs (to be sung by Heather Harper) from Leif Segerstam, and a piano sonata from Uska Merilainen.

Elizabeth Robinson (right), *who sings the title role in the Sadler's Wells* Madam Butterfly, *has been collecting rave reviews on tour. She has only sung the role twice at the Wells. A graduate of the RCM, Elizabeth is married to conductor John Matheson.*

If you heard pistol shots coming from the direction of the new Queen Elizabeth Concert Hall on the South Bank last week, it was probably two men from the Greater London Council testing the Hall's acoustics. A wind trio and a guitar solo completed the day's tests. When I asked the GLC about the Purcell Room, a 372-seat chamber music hall inside the main building, they told me more tests have yet to be made. So be warned, all South Bankers. The 1,100-seat main hall gets an inaugural opening on 1 March, with a special concert for invited guests – "so long as nothing goes wrong before then," add the GLC.

ian woodward

CONCERTS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 1 Dec: London Philharmonic Orchestra and Choir. Conductor: Walter Susskind. Soloists: April Cantelo, soprano, Francis Egerton, tenor, John Hauxvell, baritone. 8.0
Sat 3 Dec: London Welsh Festival Choir and Orchestra. Conductor: Peter Gellhorn. Soloists: Margaret Price, Faith Puleston, Kenneth Bowen, Richard Rees. 7.30
Sun 4 Dec: London Philharmonic Orchestra. Conductor: Antal Dorati. Soloist: Paul Tortelier, cello. 7.30
M 5 Dec: Philharmonia Hungarica. Conductor: Miltiades Caridis. Soloist: Peter Frankl, piano. 8.0
T 6 Dec: New Philharmonia Orchestra. Conductor: Norman del Mar. Soloist: Yvonne Loriod, piano. 8.0
W 7 Dec: BBC Symphony Orchestra. Conductor: Christoph von Dohnanyi. Soloist: Geza Anda, piano. 8.0

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8281). Th 1 Dec: Royal Philharmonic Orchestra and Royal Choral Society. Conductor: Sir Malcolm Sargent. Soloists: Jacqueline du Pré, Elizabeth Simon, John Cameron, John Birch, organ
F 2 Dec: London Philharmonic Orchestra and Choir. Conductor: Frederic Jackson. Soloists: Sheila Armstrong, Helen Watts, Gerald English. 7.45
W 7 Dec: New Philharmonia Orchestra, The Henry Wood Festival Choir. Conductor: Sir Malcolm Sargent. Soloists: Jennifer Vyvyan, John Shirley-Quirk. 7.30

ODEON CINEMA, Swiss Cottage, NW3 (PRI 3424). Sun 4 Dec: Royal Philharmonic Orchestra. Conductor: Sir Malcolm Sargent. Soloist: Marjorie Thomas. 7.30

OPERA

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Th 1, Sat 3, T 6 Dec: LE NOZZE DI FIGARO, Mozart (in Italian). Conductor: Davis. 7.0
F 2, W 7 Dec: TOSCA, Puccini (in Italian). Conductor: Downes. 7.30

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). Th 1, T 6 Dec: MADAM BUTTERFLY, Puccini Conductor: Faris. 7.30
F 2 Dec: THE VIOLINS OF SAINT-JACQUES. Williamson Conductor: Tausky. 7.30
Sat 3 Dec: THE THIEVING MAGPIE, Rossini. Conductor: Balkwill. 7.30

BALLET

JEANETTA COCHRANE THEATRE, Southampton Row, WC1 (CHA 7040). Th 1, F 2, Sat 3 Dec: NUMEROS Lacotte, NIGHT ISLAND, Debussy/van Danzig, JUDGMENT OF PARIS, Weill/Tudor, DIVERSITIES, Badings/Tudor LILAC GADEN, Mahler/Tudor. Ballet Rambert with Maryon Lane, Christopher Gable. 7.45. Sat Mat: 2.30
M 5, T 6, W 7 Dec: INTERMEDE, Vivaldi/Lacotte, REALMS OF CHOICE, Salzedo/Morrice, LAIDERETTE, Martin/MacMillan, DARK ELEGIES, Mahler/Tudor. Ballet Rambert. 7.45

SAVILLE THEATRE, Shaftesbury Avenue, WC2 (TEM 4011). Until Sat 3 Dec: Merce Cunningham & Dance Company. 8.0. Sat Mat: 3.0

ASHCROFT THEATRE, Fairfield Hall, Croydon (CRO 9291). M 5, T 6, W 7 Dec: Western Theatre Ballet. 7.45

PALACE THEATRE, Clarendon Road, Watford (92-25671). From T 6 Dec: BALLET FOR ALL. The Royal Ballet. 7.45

RECITALS

WIGMORE HALL, Wigmore St, W1 (WEL 2141). Th 1 Dec: Sylvia Rosenberg, violin, Paul Hamburger, piano. 7.30
F 2 Dec: Austin Reller, violin, Geoffrey Parsons, piano. 7.30
Sat 3 Dec: Luz Leskowitz, violin, Norman Shetler, piano. 7.30
Sun 4 Dec: Olivier Messiaen and Yvonne Loriod, two pianos. 7.30

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Sun 4 Dec: Henryk Szeryng, violin. 3.0

ST STEPHEN, Walbrook. Th 1 Dec: Heinrich Schultz Choir, London String Players. 8.0

JAZZ/POPULAR

JAZZ SHOWS, Jazz Club, 100 Oxford Street. Th 1 Dec: Alex Welsh with Wild Bill Davison
MARQUEE, 90 Wardour Street. Th 1 Dec: The Young Rascals
RONNIE SCOTT'S CLUB, 47 Frith Street. Until 10 Dec: Annie Ross and Alan Haven Duo
TIFFANY'S, 22 Shaftesbury Avenue. Sun 4 Dec: Alan Elsdon's Voodoo Band
SCOTCH OF ST JAMES'S, 13 Mason's Yard, Duke Street. W 7 Dec: The Vibrations
JEANETTA COCHRANE THEATRE, Southampton Row, WC1. Sat 3 Dec: Tubby Hayes Quartet. 10.30 pm

RICK DANE ON DISCS

The Kinks – Dead End Street (Pye). The Kinks have evolved a style all their own with their last few releases. Setting a trend with *Dead End Street*, they've produced a beautiful record which stands out from the usual uninspired commerciality. Full of atmosphere, Ray Davies's social comment strikes at cracked ceilings, leaking sinks and barking rent collectors. Humorous, bitter-sweet, with a marvellous melody – one of the year's outstanding records.

●

Roy Orbison – There Won't Be Many Coming Home (London American). Strange choice after *Too Soon to Know*. A depressing record with no apparent motive except to inform us that a lot of young soldiers won't be coming home from Vietnam. We are all aware of this horrible war, and don't need to be reminded by propagandist pop songs.

●

The Bachelors – Walk With Faith in Your Heart (Decca). The classic sound of the Bachelors and another consistent seller. The almost religious feeling of the Bachelors is all very soul-stirring, with lush string accompaniment, and the mums will go potty over their beautiful voices. It doesn't move me personally, but it will be a huge hit.

Simon and Garfunkel – A Hazy Shade of Winter (CBS). A very good self-penned song from this talented twosome. Dramatic, rhythmic ballad with a fabulous driving beat. Simon and Garfunkel handle the lyrics with a folksy urgency that should put them back into the charts.

●

Alan Price Set – Willow Weep For Me (Decca). Revivals seldom happen, but this one by Alan Price (*below*) is an exception. A vital, attacking performance by Price loses none of the original appeal,

but is very much the sound of '66. The vocal, packed with emotion, is handled with that raw intensity loved by the discothèque crowd. The simple backing is dominated by the driving organ of Alan Price.

DISCOTHEQUE TEN

1 *Gimme Some Loving* – Spencer Davis
2 *Holy Cow* – Lee Dorsey
3 *Good Vibrations* – Beach Boys
4 *Reach Out, I'll Be There* – Four Tops
5 *Secret Love* – Billy Stewart
6 *I'm Ready for Love* – Martha and the Vandellas
7 *Sunshine Superman* – Donovan
8 *What Becomes of the Broken Hearted?* – Jimmy Ruffin
9 *A Love Like Yours* – Ike and Tina Turner
10 *Fa-Fa-Fa-Fa-Fa (Sad Song)* – Otis Redding

BALLET

Many great names have danced the Ballerina role in Stravinsky's *Petrouchka*, from Karsavina (who created it in 1911) to Fonteyn and Nerina today. On 21 November, the Royal Ballet gave a 20-year-old Canadian soloist – Jennifer Penney – the chance to follow these famous artists; and we weren't disappointed. The role is obviously tailor-made for Miss Penney's particular style: coquettish when need be, just a little surprised when the Blackamoor takes a delight in her, and as nimble as you like when she dances. Fonteyn and Nerina have certainly greater depth to their interpretations, but Miss Penney adds many youthful touches to the role that give it a welcome freshness.

With *Ballet Imperial* and *Serenade* firmly established in the Royal Ballet's repertory, the acquisition of *Apollo* makes it a Balanchinian hat-trick for the Royalites. Of the three different Apollos seen, Robert Mead's comes closest to our ideal, combining the right proportions of inhumanity and visual credibility. Keith Rosson is probably the least melodramatic; but Donald MacLeary is so soft, so coy, and so empty of characterisation (a quality entirely suited to the romantic, empty-headed princes of the classics), that one almost left the theatre screaming.

When we saw the New York City Ballet's *Apollo* last year, the Muses of Poetry, Mime and Dance were taken by Suzanne Farrell, Patricia Neary and Gloria Govrin; but none quite match up to the Royal Ballet's various trios. Perhaps the only doubt is in Suzanne Farrell: yet even she was put into the shade by Annette Page's more softly involved, warm and highly credible interpretation.

Svetlana Beriosova's Terpsichore tended to be too distant, too dewy-eyed, as though she had just stepped out of *Les Noces*. But Georgina Parkinson in the same role was entirely different to either Page or Beriosova and equally valid. Once again she seemed to draw attention to her fine technique: that beautiful *développé* and perfect *port de bras*, that superb classical line, that quiet aura of mystery she brought to the role . . . the most completely satisfying Terpsichore we have seen.

ian woodward

COMMENT

Fervent admirers of the New Philharmonia Orchestra, and it's one of the best we have, would admit that it tends towards a conservative musical policy. Next Tuesday's (6 Dec) Festival Hall concert marks something of a departure. It will be an all-contemporary affair, with the emphasis on the "advanced" school.

The first, and most way-out, work on the programme is *Pithoprakta*, by the Greek Iannis Xenakis, who is now experimenting with computerised music. This nine-year-old piece follows traditional processes as far as writing down notes is concerned, but not much beyond. Basically it is an essay in the exploration of string techniques; Xenakis uses just about every device in the book – *pizzicato* with the finger-nails, elaborate *glissandi*, strings played with the wooden part of the bow – plus some he has invented himself. He gives each of his 46 stringed instruments a separate musical line and the result sounds rather like a vast twittering aviary.

Alexander Goehr's 15-minute *Pastorales* exploits the stereo effect of brass groups placed at each end of the platform and will be played twice – a useful feature of some contemporary concerts. Messiaen's *Oiseaux Exotiques*, an instrumental realisation of bird-calls, is better known, and creates quite an effect.

Odd man out

Odd man out is the *Kossuth* Symphony of Bartok, a very early, Straussian work, which was billed as a first performance until someone pointed out that the Hallé once played it here, in 1904.

Coping with the vagaries of the moderns must present problems even to so versatile a conductor as Norman Del Mar, who directs on Tuesday. "Some people," he says, "think it is dishonest to conduct a work with which you are not completely in sympathy. I disagree. I think the contemporary conductor has a duty to try and identify himself with all styles, provided he is satisfied that the composer has a serious aim and is not just a *poseur*. Even with a problematical piece like Xenakis's, you can find a perfectly graspable formal plan. From this start, interest may often deepen to appreciation." Del Mar agrees that the prevailing musical scene is one of "anarchy," but takes an optimistic view: he thinks that current composers are "making the bricks from which the geniuses of the future may devise masterpieces."

richard last

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GALLERIES

I cannot readily think of any item less likely to be bought as a Christmas present than a painting or sculpture for *somebody else*. A little self-indulgent something for oneself perhaps, and a Bonnard for Granny (who would in the nature of things leave it to you in her will). But what for someone else?

Even for, or especially for an artist friend? Artists are a problem for birthdays too. "Will it be the right colour?" "Artistic people are *so* particular." On and on run the excuses for not doing the obvious, for giving them something you like and enjoy yourself.

But, of course, there are inhibitions of another kind. Price, and taking trouble, for example. A person who would walk the length of Oxford Street in order to match a piece of wool wouldn't dream of looking round two or three art galleries and *going back* to the item most liked.

I have my own suggestion. Write to the Secretary of the Students' Union of your local Art School, giving them the size, the price and, if possible, the style of work. After that any young artist who gets in contact with you to show you what he has for sale may become a friend and an interest for life, and the amount of trouble you will have taken over your Christmas present will be worth more than the price of the gift.

keith sutton

"Woman with Flowing Hair," a linocut in three colou 13¾ in × 10¾ in, by Picasso (1962) from the exhibition "Sixt Years' Graphic Work" at Brook Street Gallery, which include some drawings from between 1900-1910.

OPENING

LUCIO FONTANA, McRoberts and Tunnard, 34 Curzon Street, W1. GRO 3811. Paintings. 8 Dec-mid Jan. M-F 10-5.30, Sat 10-1

GRABOWSKI, 84 Sloane Avenue, SW3. KEN 1868. Printmakers Council. 6 Dec-13 Jan. Daily 10-6

ICA, 17-18 Dover Street, W1. GRO 6186. Selection of collages and constructions from the Ascher Award. 8 Dec-7 Jan. M-F 10-6, Sat 10-1

KASMIN, 118 New Bond Street, W1. MAY 2821. Indian Miniatures. 9-31 Dec. M-F 10-5.30, Sat 10-1

O'HANA GALLERY, 13 Carlos Place, W1. GRO 1562. Christmas exhibition of paintings and sculpture. 8 Dec-28 Jan. M-F 9.30-6, Sat 9.30-1

ANNETTE OLLIVARY, Arthur Tooth and Sons, 31 Bruton Street, W1. GRO 6741. First London Exhibition of naïf painter from Marseilles. 6-22 Dec. M-F 9.30-6, Sat 9.30-1

ROWAN, 25a Lowndes Street, SW1. BEL 3490. Gallery Group. 8-29 Dec. M-F 10-6, Sat 10-1

WRIGHT HEPBURN, 10 Halkin Arcade, SW1. BEL 3486. Christmas Show, including work by Georgiadis and Piper. 7-25 Dec. M 2-6. T-Sat 10-6

CURRENT

TERRY FROST, Waddington, 2 Cork Street, W1. REG 1719. Abstract paintings. Until 24 Dec. M-F 10-6, Sat 10-1

GIMPEL FILS, 50 South Molton Street, W1. MAY 3720. Primitive Works including Cycladic, pre-Colombian, Southern Arabian, and Eskimo art. Until 21 Jan. M-F 10-5.45, Sat 10-1

HEIM GALLERY, 59 Jermyn Street, SW1. HYD 0688. Winter exhibition: major Spanish works. Until 21 Dec. M-F 10-5, Sat 10-1

WILLIAM HUGGINS (1820-1884), Oscar and Peter Johnson, Cadogan Place, SW1. BEL 6464. Oils and pastels of animals. Until 9 Dec. M-F 10-5, Sat 10-12

ROBIN IRONSIDE (1912-1965), New Art Centre, 41 Sloane Street, SW1. BEL 5844. Retrospective. Until 31 Dec. M-F 10-6, Sat 10-1

KANDINSKY, Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Paintings and drawings. Until 15 Jan. M-F 10-5, Sat 10-12

KAPLAN, 6 Duke Street, St James SW1. WHI 8665. Small Impressionist paintings. Until 31 Dec. M-F 10-6, Sat 10-1

LEFEVRE, 20 Bruton Street, W1. MAY 2250. Mixed French painters. Until 17 Dec. M-F 10-5, Sat 10-1

L S LOWRY, Tate, Millbank, SW1. TAT 4444. Restrospective 1906 to present day. Until 15 Jan. M-Sat 10-5, Sun 2-6, T and Th 10-8

L S LOWRY, Crane Kalman, 178 Brompton Road, SW3. KNI 7566. Homage to L S Lowry. Until Jan. M-F 10-7, Sat 10-4

MARLBOROUGH NEW LONDON, 17-18 Old Bond Street, W1. MAY 5161. New Marlborough prints. Until 13 Jan. M-F 10-5, Sat 10-12

M NEWMAN LTD, 43a Duk Street, St James. WHI 6068. Ecol de Barbizon. Until 17 Dec. M-F 1(5.30, Sat 10-12.30

CLAES OLDENBURG, Robe Fraser, 69 Duke Street, W1. MA 7196. Objects. Until 31 Dec. M- 10-6, Sat 11-1

PICASSO, Brook Street Galler 24 Brook Street, W1. HYD 155 Sixty years of graphic work an drawings 1900-1910. Until 27 Ja M-F 10-6, Sat 10-1

PORTAL, 16a Grafton Street, W1. HYD 0706. Small early 19th century Indian paintings. Until 31 Dec. M-F 10-6, Sat 10-1

THE QUEEN'S GALLERY, Buckingham Palace, SW1. Animal paintings – Van Dyck to Nolan. 19 Nov onwards. Daily, except Mon: 11.5. Suns: 2-5. Adm 2s 6d, students 1s 6d

REDFERN, 20 Cork Street, W1. REG 1732. Works from the Gallery Maeght, Paris, including mainly Chagall, Braque, Miró, Calder. Until 10 Jan. M-F 10-6, Sat 10-1

BRIAN ROBINS, Grosvenor, 30 Davies Street, W1. MAY 0891. New Structures. Until 31 Dec. M-F 10-6, Sat 10-1

FELICIEN ROPS (1833-1898), Piccadilly, 16a Cork Street, W1. MAY 2875. Drawings and paintings. Until 3 Dec. M-F 10-6, Sat 10-1

SPINK AND SONS LTD, King Street, St James. SW1. WHI 5275. 4,000 Years of Art. Until 9 Dec. M-F 9.30-5.30, Sat 9.30-12.30

JEFFREY STEELE, McRoberts and Tunnard, 34 Curzon Street, W1. GRO 3811. Optical paintings. Until 3 Dec. M-F 10-5.30, Sat 10-1

Market time in Millionaires' Row

Seldom does a luxury flat in "Millionaires' Row," Kensington Palace Gardens, actually come on to the market. The tree-lined street is the preserve of the diplomatic corps with relatively few private residences.

However, the long lease of a flat which overlooks Kensington Palace is now for sale through Blake and Company, Mount Street, W1. The asking price is £35,000 for the unexpired 37-year portion of the lease. The ground rent is £50 a year and the price includes valuable fitted carpets, curtains and fitted furniture.

The flat, 1 Palace Green, Kensington Palace Gardens, is on the second floor of a small block and has three spacious reception rooms, a roof garden, three bedrooms, two bathrooms and an American-style kitchen.

● The Kensington, W8, area is fast becoming popular with theatrical folk. Maggie Smith lives there, Dudley Moore was thinking of buying a house there, Jeanne Cadell is a resident and so are BBC TV producer Anthony Keerey and his actress wife, Illona Ferres. Now actress Harriette Johns wants to sell her house in Stanford Road, a quiet cul-de-sac off Eldon Road, as she is moving to another house around the corner.

The house she has instructed Tufnell & Partners to sell, 32 Stanford Road, is a three-storeyed Victorian villa with four bedrooms, sitting room, dining room, kitchen, bathroom and self-contained flat in the basement. Asking price for Harriette Johns's freehold house is £19,000, to include all the carpets and curtains.

● The annual report of the Crown Estate Commissioners just out, reminds us that Her Majesty is Britain's biggest land and property owner. For the year ended 31 March 1966, gross revenue receipts from Crown estates and property for the first time exceeded £5 million.

The Crown Estate Commissioners point out that some of the most difficult historic building problems in London centre on the future of the Regency houses in the Carlton House Terrace and Regent's Park areas. The Commissioners have plans for the restoration and preservation "for a long time to come" of all these Nash terraces.

The Commissioners are also concerned at the present time with studying the feasibility of a Regent Street redevelopment which would leave existing traffic undisturbed but bring pedestrians and shops on to an upper traffic level.

doreen king

Above left: These new maisonettes in Gore Road, Hackney, are Crown Estate properties. Right: 32 Stanford Road, Kensington, has a self-contained flat in the basement. Below left: luxury flat for sale in Kensington Palace Gardens. Right: More Gore Road properties – new houses in a restored terrace.

SALEROOMS

THURSDAY 1 DECEMBER

Antique and modern furniture, important old and modern furniture. 11.0. Bonham & Sons, Montpelier Galleries

Modern sporting guns and antique weapons. 11.0. Knight, Frank & Rutley

French and Continental furniture, including an important Louis XVI parquetry and Sèvres porcelain small table by A Weisweiler. 11.0 and 2.30. Christie's

English and foreign silver and plate. 11.0. Old Master drawings. 2.30. Sotheby's

FRIDAY 2 DECEMBER

English furniture, blue-john, tapestries, needlework, rugs and carpets, and important English clocks. Among the articles of interest are a late 17th century ebony-cased, repeating bracket clock by Thomas Tompian and an important giltwood overmantel attributed to Thomas Chippendale. 11.0. Sotheby's

Impressionist and modern drawings, paintings and sculpture. This sale contains 113 works of very great value. Among the paintings are *Personnage* by Joan Miró, *Baigneuses* by Emile Bernard, *Vers le Bourg* by Seurat, *Femme Assise* by Picasso, *La Cathedrale de Rouen* by Monet, *Face et Profil* by Braque, *Nuit de Noel* by Gauguin, and sculpture by Renoir. 11.0. Christie's

Furniture, carpets and ornaments. 11.0. Knight, Frank & Rutley

MONDAY 5 DECEMBER

Important musical instruments and works of art. Among the string instruments are violins by Stradivarius. 11.0. Sotheby's

English porcelain. This is the bicentenary sale at Christie's and the articles chosen follow as nearly as possible those sold by James Christie, at his very first sale in 1766. Japanese works of art. 11.0. Christie's

TUESDAY 6 DECEMBER

English pottery and porcelain. Manuscripts. 11.0. Sotheby's

Old Master and modern prints, including works by Braque, Derain, Sutherland, Rembrandt, Picasso, Nash, Buffet, Bonnard. British sporting prints and historical drawings. 11.0. Christie's

Household furniture, curtains, carpets and miscellany. 11.0. Bonham & Sons, Old Chelsea Galleries

WEDNESDAY 7 DECEMBER

Jewellery sold on behalf of Oxfam and the National Association of Youth Clubs. 11.0. Christie's

Porcelain, glass, bronzes, etc; also watercolours and prints. 11.0. Bonham & Sons, Montpelier Galleries

Impressionist and modern paintings, drawings and sculpture. Important works by Pissaro, Degas, Forain, Sisley, Monet, Picasso and Daumier. 11.0 Sotheby's

Old English silver. Probably the most notable piece is Lot 170: an American salver by Edward Winslow, c1695. 11.0. Christie's

ADDRESSES AND VIEWING TIMES

Bonham & Sons, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161), and Old Chelsea Galleries, 75-81 Burnaby Street, SW10 (FLA 0460) – one or two days before sale

Christie, Manson & Woods Ltd, King Street, SW1 (TRA 9060) – two or three days before sale

Knight, Frank & Rutley, 20 Hanover Square, W1 (MAY 8171) – two days before sale

Sotheby & Co, 34 New Bond Street, W1 (HYD 7242) – at least two days before sale

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BOOKS

A clear, sombre note amid the Christmas glitter: the publication of Jozsef Lengyel's *From Beginning to End* (Peter Owen, 30s). This book of two long stories, one about a charcoal burner on a Siberian kolkhoz who is loved by a dog, the other a first-person description of a Siberian labour camp where "time clicks but once between one meal of bread and the next," seems to me to have a more general appeal than the author's other book, *Prenn Drifting*, published here earlier this year. The stories may have been told before, but perhaps not with the same combination of detail, simplicity, understatement and undoubtable sincerity.

A Hungarian, Lengyel spent the years 1937 to 1955 in Siberia: in concentration camps, in prisons, under surveillance. He was released in 1955, and since that time his writing has become highly regarded. He is 70 this year, but has nevertheless come to be considered a sort of honorary younger writer.

His translator into English, a revolutionary comrade of his youth, Mme Duczynska,

From Weidenfeld in March Margaret Drabble's next, "Jerusalem the Golden."

says that his writing is full of startlingly original ways of expressing himself. He was an *avant-garde* poet in Hungary before the Communist Revolt of 1919, editor of a Hungarian paper in Moscow before his arrest. Today he lives and works in Budapest and in a village community where he stays with a peasant family.

Asked if his experiences have helped or hindered him as a writer, he replied: "Through being able to write about these experiences, and through having it published, the experience is expiated. The important thing is not what I think but what others think. They think differently in Peking and Budapest!

"One has to live in the times, whether one wants to or not. If one is influenced by a writer, as I have been by Stendahl and by Chekhov, one must think of how they would have written if they were living now." The times we live in, he feels, are the only key to all his work. Bitterness has been overcome by humanity, but he is wary, careful, like his charcoal burner character: "You must remember that with happiness it differs from hour to hour. When one has toothache one wishes to die; but when the toothache stops one revives and wishes to go on living. If you say that I am an idealist, then you must add that I am a hard, experienced idealist."

carole d'albiac

Jozsef Lengyel: Hungarian author who spent 18 years in Siberia. Both parts of his new book are set there.

NOVELS

THE NIGHT IS A TIME FOR LISTENING by Elliot West. Cool and lethal spy story. Darsoss appears to be a journalist out to blackmail the Russians in East Berlin. He carries his suicide pill in the tip of his shirt collar, will kill without a qualm, is in search of the man who murdered his wife before the war ended, moves swiftly and doesn't take his coat off at interviews with Russians who ask him to work for them. . . . Swift-moving and authentic-seeming, the book was dubbed spy story of the year in America, and is Book Society Choice of the month here. Published by Gollancz on 5 December, 21s

THE BUDDHA TREE by Fumio Niwa. First English translation of important and extremely prolific Japanese writer (he has written 78 novels!). This one is particularly interesting, dealing as it does with the modern pressures of an inherited religious awareness in Japan and a man's struggle against his earliest teaching. The author grew up in the precincts of a once-glorious Buddhist temple, in which his family had been priests for 16 generations. He was ordained at the age of eight, but went to university in Tokyo and decided instead to become a writer. When he was very young his father, a priest, had affairs and his mother went off with a lover; when he lived in Tokyo he was kept by a woman whose immorality fascinated and deeply influenced him. The degradation and faithlessness of woman and the decline of traditional Buddhism are dramatised in his novel. Published by Peter Owen, 8 December, 42s

THE CENTRE PIECE by Peter de Polnay. Satirical novel about a number of English and American expatriates in Paris; their past, present and future shown in a period of 24 hours on a rainy November day. Their lives centre round a millionaire American hostess who gives a dinner party for them. Published by W H Allen, 5 December, 21s

THE COUNTRY OF LOVE by Malissa Redfield. Novel of the sorrows and joys of mature love: a love affair between a divorced woman in her thirties and a 49-year-old, twice-married man. The novel is about their present, isolated and all-important – for they have no future. Published by W H Allen, 5 December, 18s

NON-FICTION

DIARY OF AN ART DEALER by René Gimpel. The great epoch for the art dealer was the first half of this century, because of the buying power and inclinations of the great American millionaires. Between the wars, René Gimpel, son of an Alsace art-dealer, was one of the most successful. He was interested not only in the Rembrandts, but in the Impressionists and Picasso, when they were still controversial artists. He met Americans, millionaires, politicians, artists, critics. His portraits of people like Woodrow Wilson, Dégas, Monet, Braque and the dying Renoir span the world of art from the time when Cézanne was first being noticed until a whole new concept of painting had emerged. His diary covers the years 1918 to 1939. Sir Herbert Read says he "finds in these pages something more than expertise – a sensitive valuation of beauty which is possible only to a poetic nature." Published by Hodder and Stoughton, 70s

RUSSELL'S DESPATCHES FROM THE CRIMEA, edited by Nicolas Bentley. Book Society alternative choice for the month of December. Russell could claim to be one of the few journalists who really did influence the course of history. His despatches to *The Times* throughout the Crimean War made the British public for the first time aware of the mismanagement of the army: the appalling shortage of guns, ammunition, clothing, fuel, food, every form of administrative organisation. He gives a day-by-day, eye-witness account of the years 1854-1856, and such famous events as the Charge of the Light Brigade, the battle of Balaclava, and the surrender of Sebastopol – by which time it was too late for rejoicing and time only to count the cost. Published by André Deutsch, 5 December, 50s

SOS RHINO by C A W Guggisberg. A survival book which pleads for "the most unlikely animal ever to exist," the rhinoceros: implausible, ungainly, prehistoric, harmless, whom man's illogicality is driving to extinction because of the unfounded legend that the animal's horn is an aphrodisiac. Also an informed natural history of the five species of rhino: black, white, Indian, Javan, Sumatran. Published by André Deutsch, 5 December, 27s 6d

NEW PAPERBACKS

VICTORIA R I by Elizabeth Longford. Published by Pan Books, 15s

FROM AN OCCULT DIARY by August Strindberg. Icon Books, 6s 6d

GALAHAD AT BLANDINGS by P G Wodehouse. Penguin Books, 3s 6d

HEAVY WEATHER by P G Wodehouse. Penguin Books, 4s 6d

ASK ME TOMORROW by Stan Barstow. Penguin Books, 4s 6d

MEN AT WAR by Ernest Hemingway. Fontana, 5s

BOSWELL'S LONDON JOURNAL. Penguin Books, 6s

THE TIN MEN by Michael Frayn. Fontana, 3s 6d

MY MOTHER'S HOUSE by Colette. Penguin Books, 6s

GOOD EATING

Miss Angela Tolaini, who runs Da Angela at the more elegant end of Chelsea, is my first interview in a series of meetings with London's *patronnes*. And not just because of her famous surname, though it is in fact her family whose Latin Quarter blazes over Wardour Street.

I suppose that restaurants do resemble their owners. Miss Tolaini is petite, dark, chic. She came here from her home in Luca, Tuscany, 13 years ago, to learn English. She learned – and decided to stay. She went to work in her family's restaurants in different parts of London. "I found the business very interesting," she told me.

Some friends introduced her to the Falstaff in Fleet Street several years ago, and she became manageress there for a time. There are few journalistic stories that she cannot swap with me.

Why forsake the relative security of manageress to become proprietress? "At one stage in life you must make a decision," she says. Pursed lips and very appealing eyes indicate what hard work the decision can be, once taken. She bought the Scholar Gipsy in Sydney Street two years ago, and in March this year reopened it under her own name.

Hard work

I doubt if it is possible to find a more difficult time for opening any restaurant than the present. To run Da Angela, I gathered, is pretty hard work – especially, perhaps, for a single young woman. But Angela Tolaini seems well used to hard work – training staff, cajoling waiters, wooing customers.

She seems to be succeeding – I heard of one American visitor the other day who exclaimed: "If only I could transport you, lock, stock and barrel, to Washington DC."

Talking of Washington, I know of a contemporary of mine over there whose guests really get the run around when he goes out testing. He snacks his way like a humming-bird, a friend tells me, through two dinners a night. Not unlike the Cambridge don I read about recently who got his dinner dates mixed up, and had to dine at his College's High Table on the very evening he had organised a private dinner party at a swish hotel in the town.

He solved the problem by getting his own guests pretty tiddly pretty fast, so that they hardly noticed whether he was with them or not. And by constantly nipping in and out of the college dining-hall – to the consternation and confusion of his fellow Fellows.

Praise

I must serve a bit of praise to Ring and Brymer, who served me and assorted friends with a very reasonable lunch at Twickenham the other Saturday. We settled down, warm if not cosy, before the Australians versus London Home Counties match, and with the help of very nice motherly waitresses went through this 12s 6d worth – three courses as follows:

Tomato soup, always very difficult commercially, but quite all right this time; steak and kidney pudding, hard to go far wrong, I know, but this too was perfectly acceptable; only grouse came from 14-year-old nephew, who was dismayed at having cool custard on his Dutch apple pie. We braved the elements like men after that.

arthur pottersman

LONDON CHOICE

A L'ECU DE FRANCE, international with French emphasis, 111 Jermyn Street, SW1 (WHI 2837). Mon-Sat: 12.30-2.30 (lunch) and 6.30-11.30 (dinner). Very luxurious. Bill for two: £6. CREDIT CARDS: *Eurocard, American Express*

ANTOINE'S, French, 40 Charlotte Street, W1 (MUS 2817). Open Sun-Fri; closed Sat from 12-2.30 pm and 6-11 pm. Average bill for two, about £5. CREDIT CARDS: *Diners*

BARON OF BEEF, English, Gutter Lane, Gresham Street, EC2 (MON 6961). Mon-Fri 12-3, 5-9.30 (last orders, but licensed to 11). Bill for two £5 plus. No credit cards; private accounts arranged

BOULESTIN, French, 25 Southampton Street, WC2 (TEM 7061). Mon-Fri: 12.30-1.45 pm and 6-10.45 pm. Average bill for two £6-£7. CREDIT CARDS: *Diners*

CLARIDGES, English and French, Brook Street, W1 (MAY 8860). Open all week. Lunch 12.30-3 pm. Dinner 6.30 pm-midnight. Very comfortable. Service impeccable. Bill for two: £5-£6. CREDIT CARDS: *Eurocard*

EMPRESS, international with French emphasis, 15 Berkeley Street, W1 (MAY 6126). Sun-Fri 12.30-3 and 6.30-2 am. Average bill for two £7. CREDIT CARDS: *Eurocard, American Express*

LA COLOMBINA D'ORO, Italian, 61 Dean Street, W1 (REG 4150, 6875). Open every day from 12-2 pm and 6 (Sundays 6.30) to 11.30 pm. Expect to pay about £4 for two. No credit cards

RULE'S, English, Maiden Lane, WC2 (TEM 5314). Mon-Sat 12.15-3 pm and 6-11.20 pm (Sat 11), last orders 10.30. The steak and kidney pie is justly famous. Bill for two, from £2 to £4. No credit cards

VEERASWAMY'S, Indian, 99 Regent Street, W1 (REG 1401/3). Dinner 6-12 pm (Sunday 7-10.30 pm). Set lunch 18s 6d; set dinner 21s. CREDIT CARDS: *Diners, American Express, Eurocard*

WHITE TOWER, Greek, 1 Percy Street, W1 (MUS 8141). Mon-Sat 12.45-3, 6.45-10.30. Enjoy everything from the warm and efficient service to the superb wine. Average bill for two £6. CREDIT CARDS: *Diners, American Express*

AROUND TOWN

BOULEVARD, 56 Wigmore Street, W1. Open Monday to Saturday from 9.30 to midnight, and on Sundays from midday until midnight; in practice, I observe, last orders are around 11.45 pm at latest. In many ways I regret the inadequate things about this place more than usual, for it is one of the very few comfortable places a party can relax in after concert, theatre or cinema in this end of town. After the recent fire, I can report the new décor is pretty comfortable, with attractive still-life wall plaques and even stall-like partitions for privacy down one side. Of the soups, that "of the day" is usually lumpy, viscous and only semi-fluid; the others are rather artificially flavoured. Don't touch anything with a white or cheese sauce – two tries produced dishes in which the sauce was so separated as to be cold, with consequent effects on the rest of the food. Don't try the open sandwiches; these used to be good, but standards are now erratic, with *pâté* and cheese particularly poor. Twice in five visits I have been offered coffee in a still lipsticked cup, and water in a glass that still smelled of the last customer's beer; a particularly noisy complaint to the waitress brought no reaction at all from the manager who was eating nearby. As implied above, I do eat here regularly, and can recommend most omelettes, which have to be freshly cooked, most cakes (rich, and Viennese by inspiration), most cups of coffee. Expect to pay between 10s and 15s a head. CREDIT CARDS: *Barclaycard, Diners, American Express, Eurocard*

DA ANGELA, 119 Sydney Street, SW3 (FLA 2718). Open Monday to Saturday from 7 pm until midnight. Purplish light, not pitch-black; two friendly young waiters; a beguiling smile to greet you from Angela herself . . . these are what makes this place intimate. I have a feeling, though this has yet to be fully confirmed, that the simpler *hors d'oeuvres* make best starters here. Main dishes are recognisable, well done, unpretentious. Reasonable sweets, and well above average carafe wine. Expect to pay 30s or £2 per head. In the downstairs room, opening any day now, food will be much simpler and therefore cheaper – 20s to 30s a head; dancing, too. Last orders on both floors will be 2 am. Sounds fun. CREDIT CARDS: *Barclays, Diners, American Express*

RISTORANTE PIZZALA, 125 Chancery Lane, WC2 (CHA 2601). Open Monday to Friday for lunch, midday to 3 pm (last orders) and dinner 6 pm to 11.15 pm (last orders). The food is vastly improved here, and service too. For starters, I have been pleased by the *ratatouille* and hefty *hors d'oeuvres*. Main dishes – well, go by the day's trolley; meat seems perhaps more reliably good than fish. Sweets: with strawberries Romanoff, some delectable fruits were more equal than others. Wine: good carafe. Coffee: slightly long in the brew, but still quite drinkable. Bill for two: £4-£5. CREDIT CARDS: *Barclaycard, Diners, American Express*

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NIGHT OUT

SPECTACULARS & CABARETS

BLUE ANGEL (MAY 1443), 14 Barclay Street. Bar opens 6.30 pm. Restaurant opens 10.30 pm. Cabaret 1 am: Beryl Bryden (until 3 Dec). Membership 3 gns. Cover charge. Grills 25s. Two bands

CHURCHILL'S (HYD 2626), 160 New Bond Street. 6 pm-3.30 am. No membership. Entrance fee includes late supper. Dinner 55s. Two bands. Cabaret 11 pm and 1 am

EVE (REG 0879), 189 Regent Street. 9 pm-4 am. Entrance fee 30s. Membership 21s. Floor show in two parts at 10.30 pm and 1 am. *A la carte* menu about 35s, plus wine

NEGRESCO (MAY 5374), 23 Brook Street. Nighterie: 7.30 pm-3 am. No entrance or membership fee. Open Sun. Five-course meal 35s (*à la carte* M-Th). Music, dancing and cabaret with Ronnie Ross, Art Fairbank, Johnny Hawksworth

PIGALLE (REG 6423), 190 Piccadilly. 7.30 pm-3.30 am. No membership. Floor-show: Danny Williams and company. Mon-Sat: Dinner, dance and show 57s 6d. Mon-Fri: Supper, dance and show 30s. Dancing to two orchestras

QUAGLINO'S (WHI 6767), Bury Street, St James. 7.30 pm-1.30 am including Sun. No membership. Cabaret 11.45 pm. Dinner £2 10s. Dancing to three bands. Until Sat: Roger Whittaker. From Mon: Bryan Blackburn

RONNIE SCOTT'S CLUB (GER 4752), 47 Frith Street. 8.30 pm-3 am. Annual membership 1 gn, plus 15s to 25s entrance fee. Dinner 30s-£2, including wine. Top American jazz artists at 11 pm. Currently: Alan Haven, Annie Ross

TALK OF THE TOWN (REG 5051), Hippodrome Corner, Leicester Square. No membership. Restaurant 8.15 pm-1.15 am. Revue 9.30 pm, cabaret 11 pm. Currently: Until Sat: Frankie Vaughan. From Mon: Frank Ifield. Dinner, dance and show M-F 59s 6d, Sat 65s

DINNER & DANCE

ANNABEL'S (MAY 3558), 44 Berkeley Square. 6.30 pm until late. Membership 12 gns. Dinner-dancing £6-£7. Discothèque, late dining club

CHANTICLEER (VIC 5695), Roebuck House, Palace Street. 6.30 pm-3 am. Closed Sun. Cover charge. Dinner from 30s, plus wine. Trio and singer

GATTOPARDO (WEL 4689), 29a James Street. Midday-3 pm lunch, about 30s. 7 pm-3 am dinner, about 50s, including wine. Closed Sun. Licence and dancing until 3 am

RENAISSANCE (KEN 7761), 39a Harrington Road. 5.30 pm-12.30 am. Membership 21s. Wines 18s 6d-37s. Licensed until midnight, supper licence until 12.30 am

ROOF RESTAURANT (HYD 8000), Hilton Hotel, Park Lane. Bar 5.30-11 pm (Mon-Sat), 7-10.30 pm (Sun). Restaurant 7 pm-1 am. Closed Sun. £3-£4 inclusive. Dancing to Judd Solo and his Band

SHORE'S (KNI 9571), 93 Old Brompton Road. 7 pm-3 am. Closed Sun. *A la carte* menu about 25s, plus wine. Dancing to Don Pedro and Don José

VILLA DEI CESARI (TAT 7453 and VIC 9872), 135 Grosvenor Road. 7.30 pm-2.30 am. Closed Mon. About £2 10s-£3 inclusive. Full wine list, carafes 19s 6d. Two bands

Back from a world-wide tour, jazz singer Beryl Bryden is now at the Blue Angel.

DISCOTHEQUES

BISTROTHEQUE (VIC 5019), 127 Victoria Street. 8 pm-3 am. No membership or entrance fee. Min charge £1. About 30s inc wine

BLAISE'S (KEN 6228), 121 Queen's Gate. 9 pm-2.30 am. Membership 2 gns. Entrance fee. *A la carte* from 17s 6d. Different live group every night. Thurs: The In Crowd

DOLLY'S (GRO 5927), 57 Jermyn Street. 10.30 pm-4 am. Closed Sun. Membership 5 gns. Cover charge. Grills

THE 007 (HYD 8000), Hilton Hotel, Park Lane. 6.30 pm-2 am. Closed Sun. No entrance fee. After 11 pm minimum food charge 10s 6d. Band

SADDLE ROOM (GRO 4994), 7 Hamilton Place. 10 pm-5 am. Closed Sun. Membership 22s 6d (temporarily closed). Entrance fee, including first drink. Grills

SCOTCH OF ST JAMES (TRA 6109), 13 Mason's Yard, Duke Street. 10 pm-4 am. Membership 5 gns. Entrance fee for guests. Grills about £1. Resident groups

SAMANTHA'S (734-5425), 3 New Burlington Street. 8 pm-3 am. Membership £1. Entrance fee. Drinks at pub prices. Grills approximately 8s. Groups. Samantha's silent movies on the patio

GAMING

CHARLIE CHESTER CASINO (GER 7045), 3-4 Archer Street. Open 24 hours. Life membership 2 gns. Blackjack, Las Vegas dice, roulette. Licensed night club

THE ESTABLISHMENT (GER 8111), 18 Greek Street. 11 pm until play ends. Membership 2 gns. Blackjack, poker, roulette. Restaurant, bar and dancing

HAMILTON CLUB (GRO 2591), 2 Hamilton Place. Open all the time. Membership 8 gns. Bridge and poker. Restaurant and bar

NEW CASANOVA (MAY 1463), 52 Grosvenor Street. Opens 9.30 pm. Membership 2 gns. Backgammon, blackjack, roulette, chemin de fer, craps. Restaurant and bar

PAIR OF SHOES (HYD 1801), 21 Hertford Street. Gaming starts 10 pm. Restaurant, with pianist Roy Budd, from 7.30. Hard to get into, but worth the effort. Craps, blackjack and roulette

PALM BEACH CLUB (HYD 6585), 30 Berkeley Street. 6 pm till dawn M-F, from 3 pm Sat. Membership £1. Baccarat, blackjack, chemin de fer, dice, roulette. Restaurant, bar

SPORTING CLUB KNIGHTSBRIDGE (KNI 4252), adjacent Normandie Hotel. 2 pm-3 am or later. Membership 3 gns. Blackjack, chemin de fer, roulette, dice, baccarat. Restaurant and bar

BEST BARS

JACK STRAW'S CASTLE, Whitestone Ponds, Hampstead Heath, NW3. Vast, cream-painted wooden facade, with mock battlements along the roof. Two large bars, rebuilt, but retaining its old character. And after drinking, you can eat well in the second floor dining room, or the cold buffet downstairs. Jack Straw was one of Wat Tyler's foremost followers in the rebellion of 1381, and the pub stands on the site of Straw's camp

LAMB AND FLAG, 24 James Street, W1. A guide book lists this as being in Mayfair, but it's on the opposite side of Oxford Street. Snug spot, good service, food excellent, and Crusade emblems round the walls tend to interest

MARQUIS OF GRANBY, 4 West Street, Epsom. My favourite Epsom pub. Low-ceilinged, warm, comfortable, good food, beer and cheer. Nicely pitched atmosphere, excellent service, and a first-class centre for picking up racing tips

SHELLEYS, 8 Albemarle Street, W1. An enticing complex of bars, well worth a call as you progress into Mayfair for a night out. Commendable staff throughout. Dimly lit discothèque-bar in the basement is a favourite for the young

VICTORIA TAVERN, 10a Strathearn Place, Hyde Park Square W2. Lives up to its name. Everything period, in particular the Gaiety bar, with seating and other relics salvaged from the old theatre. In summer, a must on the tourist pub beat

HORSE AND GROOM, Kinnerton Street, SW1. Smallish and very swinging place, in a delightful street, and frequented by delightful people. Lovely girls, elegant - but not chinless – men, and that special atmosphere that abounds in Belgravia. Service impeccable

PHOENIX, 37 Cavendish Square W1. Newish, and one large bar on the ground floor. Down below, in a large basement area, there is the most incredible discothèque, which is invariably packed with dancers in their late teens. Reproductions of Renoir, Rembrandt, Goya and Belotto grace the walls, as the place jumps to the latest discs

GUNMAKERS ARMS, Little Eyre Hill, WC1. A good little pub, where you would almost think you were in the country, despite the tenements and warehouses around. Plain wooden walls. Excellent beer, filling sandwiches, and nothing is too much trouble

OPORTO, 168 High Holborn, WC1. Small, modern "local" for Shaftesbury Theatregoers. Also useful for a drink or two after a swim-session at the Oasis baths. Snacks and sandwiches a speciality

COCKTAIL TIME

TEMPLARS BAR, Waldorf Hotel, Aldwych, WC2. Excellent place for pre-meal or pre-theatre drinks. Magnificent wood panelling, comfortable seating, instant service, and reasonable prices. Lunchtime, excellent cold buffet in the bar

NEW IMPERIAL BAR, Scott's Restaurant, 18 Coventry Street, W1. A splendid place, recently renovated, but retaining all the traditional Scott's touches. Wide range of drinks for the discerning, discreetly swift service, and an atmosphere to savour at leisure

Canny Robin McArthur shows anyone can enjoy a Smirnoff and tonic (you don't need a beard either!).

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SPARKLING SUCCESS STORY OF A WINE

One of the biggest success stories of recent years has happened in a rather unexpected department – that of wine. The majority of French wines we drink have long and honourable histories, but in 1960 a new wine appeared on the market and instantly sold 250,000 bottles. Last year sales topped the two million mark. The wine, called Kriter, has been successfully launched in Belgium and is now available in this country.

Kriter (pronounced *Krittair*) falls in the sparkling wine category, which makes it a substantial competitor for champagne, and possesses many champagne-like qualities. Pale gold in colour and very light, it has a crisp, fine bouquet and a delicate flavour. The alcohol content is not particularly high, so it is easy to drink and doesn't blur the palate or affect the digestion. The ideal refresher, in fact – and it can be combined with fruit juices or soda water to make a simple thirst-quencher.

Behind Kriter are Messrs Patriarche Père et Fils, one of the largest producers and merchants of Burgundy wines, whose chairman is M Andre Boisseaux. M Boisseaux felt there was room on the market for a really good sparkling wine, and Kriter was evolved. It is made from white grapes only, and is therefore a true blanc de blancs.

A blend of between 10 and 15 wines (of the light Bourgogne Aligote variety) produces Kriter, and a new method of carrying out the traditional *dégorgement* was evolved. This is the most difficult and expensive stage in the progress of making champagne.

Kriter is not an expensive wine. There is a dry Vintage Kriter, Brut de Brut, which costs 18s 9d and also a special demi-sec at 18s 3d. The demi-sec gets its sweetness from the addition of a liqueur. The wine is available in London from Harrods, Christopher & Co Ltd in Jermyn Street; Robert Jackson & Co Ltd in Piccadilly; F Gorringe Ltd and Wm Whiteley Ltd in Queensway.

DAY OUT

PLACES OF INTEREST

BUCKINGHAM PALACE, SW1. The London home of Her Majesty the Queen. When she is in residence the Royal Standard flies from the mast. The Changing of the Guard takes place daily at 11.30. The Royal Mews is open to the public every Wednesday and Thursday. Admission, from 2 pm-4 pm. Adults 2s 6d, children 1s. Tube: Green Park, St James's Park

BILLINGSGATE FISH MARKET, Lower Thames Street, EC3, from 17th century has been London's principal fish market. Open 5 am. Tube: Monument

BUNHILL FIELDS, City Road, EC1. Traditionally the chief non-conformist burial ground. John Bunyan, Daniel Defoe are among the famous people buried here. Tube: Old Street

ROYAL OBSERVATORY, Greenwich Park, SE10. Founded by Charles II. Includes planetarium and transit circle marking the meridian. Daily 2.30 pm-5 pm, not Th and Sun. Open Sun until September

ST JAMES'S PALACE, SW1. Royal Residence since 1698. Admittance to the Chapel only, Sun 11.15 am Service. Tube: St James's Park, Trafalgar Square

ST PAUL'S CATHEDRAL, Ludgate Hill, EC4. Built by Wren, its vast dome dominates the City. Crypt and the whispering gallery. Open until 30 Sept 8 am-7 pm. M-Sat 10.45 am-3.15 pm, 4.45 pm-5.30 pm. Tube: St Paul's

SHELL CENTRE, SE1. One of the largest office blocks in Europe. The viewing gallery is 317 feet up. Admission 2s 6d, children 1s. M-Sat 10 am-5 pm

SOMERSET HOUSE, Strand, WC2. Originally the palace of Duke of Somerset, now houses the birth, marriage and death records of the nation. General Registry: M-F 9.30 am-4.30 pm, Sat 9.30 am-12.30 pm. Principal Probate Registry: M-F 10 am-4.30 pm

SOUTHWARK CATHEDRAL, London Bridge, SE1. Gothic cathedral comparable in architectural magnificence to Westminster Abbey. Tube: London Bridge

STOCK EXCHANGE, Throgmorton Street, EC2. Guides are in attendance to show the working of the Exchange. Public Gallery: M-F 10 am-3.15 pm

EXHIBITIONS

ROYAL FESTIVAL HALL, South Bank, SE1. Masada Exhibition. Archaeological finds from the scene of the annihilation of the Jews in the hill-fort of Masada, by the Roman legions. Among the relics found by the excavators, directed by Prof Yigael Yadin, are shards used to draw lots to decide the last few defenders. Until 15 Dec: 12 noon-10.30 pm. Admission: 2s 6d, children 1s 6d

CAMDEN ART CENTRE, Arkwright Road, NW3. Toys old and New. Many exhibits are over 100 years old. They include dolls, a rocking horse, toy soldiers lent by Frank Wells, dolls' houses and a special modern garden house designed by Roger Limbrick. Until 18 Dec: T-Sat 11-8, Sun 2-7

BRITISH MUSEUM, Bloomsbury, WC1. History and romance in Mughal India. Manuscript illustrations of the 16th and 17th centuries, in the style initiated by the Emperor Akbar. Among these is a recent acquisition of the "Akbar Nama," a chronicle of events in the history of the Mughal Empire. Until New Year: M-Sat 10-5, Sun 2.30-6

BETHNAL GREEN MUSEUM, Cambridge Heath Road, E2. Half a century of modern design. Display of the Victoria and Albert Museum's collection of design from the later phases of art nouveau to the designs of Dufy, Grant, Nicholson, etc. Until 5 Feb: M-Sat 10-6, Sun 2.30-6

EARLS COURT, W8. Royal Smithfield Show and Agricultural Machinery Exhibition. Cattle, pigs and sheep on show, with the latest revolutionary farm machinery. M 5 Dec-F 9 Dec: 9.0-6.0. Admission: M, T £1, W, Th 10s, F 5s

SPORT

ASSOCIATION FOOTBALL

First Division

Arsenal v Burnley. Avenall Road. Sat, 3 pm. (Piccadilly Line to Arsenal; trains to Finsbury Park Station)

Chelsea v Everton. Stamford Bridge. Sat, 3 pm. (District Line to Fulham Broadway, then short walk)

West Ham v West Bromwich Albion. Upton Park. Sat, 3 pm. (District Line to Upton Park)

Second Division

Charlton Athletic v Plymouth. The Valley. Sat, 3 pm. (Trains from Victoria or London Bridge to Charlton)

Crystal Palace v Portsmouth. Selhurst Park. Sat, 3 pm. (Trains from Victoria to Thornton Heath)

Third Division

Queen's Park Rangers v Bristol Rovers. Rangers' Stadium. Sat, 3.15 pm. (Metropolitan or Central Line to Shepherd's Bush, or Central Line to White City)

Watford v Oxford United. Vicarage Road. Sat, 3 pm. (Trains to Watford Junction or Watford High Street)

AMATEUR FOOTBALL

Oxford University v Cambridge University. Wembley. Wed, 2 pm. (Bakerloo or Metropolitan Lines to Wembley Park)

RUGBY UNION

Oxford University v Cambridge University. Twickenham. Tuesday. (District Line to Richmond then 73 bus from Richmond Police Station. Frequent trains from Waterloo to Twickenham)

Blackheath v Harlequins. Rectory Ground. Sat. (Trains to Blackheath from Charing Cross and London Bridge. Buses 54 and 75 from station to ground)

London Irish v Richmond. The Avenue, Sunbury-on-Thames. Sat. (Trains from Waterloo to Sunbury. Green Line Coaches 718, 725

STEEPLECHASING

Kempton Park. Th. (Trains from Waterloo to Kempton Park. Green Line coaches 718, 725)

Lingfield Park. Fri and Sat. (Trains from Victoria and London Bridge)

ICE HOCKEY

Wembley, Empire Pool. Sat. 7.45 pm (Lions v Durham)

MOTOR-CYCLE RACING

Brands Hatch. Sun. Surrey Sporting Motor-Cycle Sprint

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LECTURES

COMMONWEALTH INSTITUTE, Kensington High Street, W8 (WES 1852). M 5 Dec: What's exciting about Australia? Bernard Moss. 5.45

FIFTY-NINE SOCIETY OF KENSINGTON, Central Library, Campden Hill Road, W8. Th 1 Dec: Thailand in the growing struggle for South-East Asia, Stuart Simmonds. 8.0

LONDON SYMPHONY ORCHESTRA CLUB, Holborn Central Library, WC1 T 6 Dec: Concert guide – introduction to Berlioz's *The Trojans*, David Cairns. 7.30

ROYAL SOCIETY OF ARTS, John Adam Street, WC2 (TRA 2366). T 6 Dec: The influence of immigration on Australia's national character, Sir Alexander Downer. 5.15

UNIVERSITY OF LONDON. Th 1 Dec: Harald the Hard-ruler and his poets, Prof Turville-Petre. University College. 5.30

IMPERIAL COLLEGE OF SCIENCE AND TECHNOLOGY. 1.30. W 7 Dec: Greek and Latin in the Roman world, Prof Zuntz. Warburg Institute. 5.30

VICTORIA AND ALBERT MUSEUM, SW7 (KEN 6371). Th 1 Dec: Painting – the pre-Raphaelites to the Impressionists, Margaret Mcdonald-Taylor. 1.15. Design in pottery and porcelain 1900-1940, H G Wakefield. 6.15

F 2 Dec: Materials and their use –wood, Derek Shrub. 1.15

Sat 3 Dec: Derby porcelain, John Cushion. 3.0. Japanese decorative style, Mary Morehead. 3.0

T 6 Dec: The Buddha image in China, Margaret Medley. 1.15

LONDON AT LUNCH

THURSDAY 1 DECEMBER

Recital: Dorothy Cooper, contralto. St Botolph, Bishopsgate. 1.10

Films: *The World of Karel Zeman, Parade, AOS, The Hat,* Mermaid Theatre, Blackfriars. 12.10 and 1.10. (also Fri)

Play: *Play* by Samuel Beckett. Quipu Theatre Club, Arts Theatre, Great Newport St. 12.15 and 1.15. (also Fri)

FRIDAY 2 DECEMBER

Lecture: Old London Bridge Philip Jones. St Margaret Pattens Eastcheap. 1.10

MONDAY 5 DECEMBER

Films: Laurel and Hardy in *The Chimp*; also *Fowl Play* by Ansor Dyer. Fairfield Hall, Croydon. 12.0

Hi-Fi music recital. All Hallows Berkyngechirche-by-the-Tower. 1.0

TUESDAY 6 DECEMBER

Dialogue between the Archdeacon of London and Norman St John-Stevas, MP. St. Mary-le-Bow, Cheapside. 1.5

Recital: Read String Quartet. St Clement, King William St. 1.0

Lecture: The Buddha Image in China, Margaret Medley. Victoria and Albert Museum. 1.15

WEDNESDAY 7 DECEMBER

Carols, by King's College Singers. St Margaret Pattens, Eastcheap. 1.5

Recital: Gillian Adams, organ. St Mary Abchurch, Cannon Street. 12.30

Recital: Marie-Françoise Bryan, piano. Holy Sepulchre, Holborn Viaduct. 1.15

Talk: Books of the Bible, Rev Alan Cook. St Peter-upon-Cornhill. 12.30

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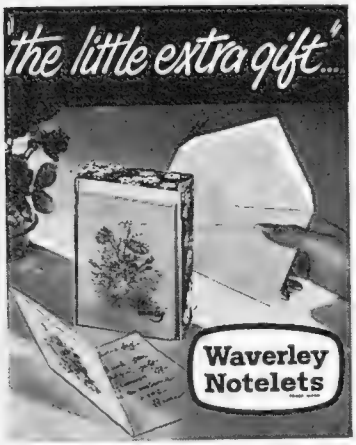

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London Letters

1066 exhibition

The 1066 Commemorative Exhibition at the Royal Academy in Piccadilly has now been on for some time, and I am somewhat discouraged by the failure of the Press to take an interest in what is surely one of the most unusual and stimulating exhibitions to visit London for some time. The exhibition is open until 18 December, and already the reaction we have had from those who have visited it, including numerous parties of schoolchildren, shows that it is worth seeing. Some of the items, such as the Charter of 1120 to Battle Abbey by Henry Count of Eu, bearing his cross instead of a signature, have never before been seen in London. **Sir Reginald Denning, Queen Anne's Gate, SW1.**

Working women

Princess Galitzine is absolutely right. Women who do not work are dull, uninteresting creatures who, by their lack of knowledge and conversation, encourage their husbands to seek charming companionship elsewhere. Such an assertion shows courage, even today. But I wonder if the Princess can speak for all working women. There are many who are forced to work because they have no husband to stimulate with their brilliance. Many have children to raise. For these – and I am one – I make a plea. Could not some intelligent person organise a bureau through which working women can find suitable people to keep their homes while they shoulder the responsibilities of breadwinners? **Prim Powell, Merrick Square, Southwark, SE1.**

Ro

We were very thrilled to see the cover picture of Ro in your 12 November issue. We pride ourselves on being the smallest and most exclusive member of the new Association of London Model Agents and reject 98 per cent of the models who apply to join us. We were very impressed with Ro as a model . . . *and* with her eyes . . . which are probably the biggest of any of the 8,000 models in London. We just hope that her wide-eyed expectant look continues, as the bookings roll in! **Jill Rushton (Peter Lumley Ltd), Knightsbridge, SW3.**

Starvation

Sara Leighton, so distressed by the starvation she saw on her trip around the world, wants Catholics to sell up their churches, and the Pope to visit Oxfam. A fair rule in all departments of life is never to criticise anything or anybody unless you are prepared to do something.

How about it, Sara? What are *you* prepared to kick in to help relieve the hungry and suffering? The price of your next trip around the world? **Rupert F Henderson, Chiltern Court, NW1.**

Cheyne Walk

Does anyone know why Chelsea's Cheyne Walk is pronounced Chayney and not Chain? **Brian Patrick, Mallord Street, SW3.**

Passion play

I was very disturbed to hear that the Oberammergau Passion play was to be produced in England and more than surprised that the persons concerned in the production were members of the Jewish faith. In my view the play is likely to arouse anti-Semitic feelings, inconsistent with the endeavours at present being made to eliminate racial prejudice. I regard the reaction of the Board of Deputies of British Jews as being a true reflection of Jewish opinion throughout the country. **Sir Barnett Janner, House of Commons.**

Bravo, Sir Alec

Thank you! I doubt that the excellent review of *Macbeth* and the strikingly natural portrait of Sir Alec Guinness in the theatre section of your 5 November issue are actually in response to my agonised plea of 2 May. However, I travelled from New York to London to attend the Royal Court's *Macbeth, after* reading the reviews in the London papers! For restraint and underplaying, none can equal Sir Alec, and this makes it even more of an astonishment when he thunders and strides across the stage as Macbeth. I agree completely with every thought expressed by Roger Baker and sincerely appreciate the photograph. **Marjorie Davis, 83rd Street, New York.**

Singhalese beauty

Viewing the Miss World Competition many of us were struck by a glimpse of one of the judges – the writer from Ceylon – who was every bit as stunning as the girl she helped to choose. We were told that one of your columnists, David Wynne-Morgan, had predicted her success, both as personality and beauty, over 10 years ago. Is this true?

If this is the same Sharmini Tiruchelvam who held her own most effectively with people like Professor Ayre on a radio programme recently, and the same who narrated the ballets danced by Alicia Markova with the Indian Ballet Company, and collected rare reviews for it, she must be fascinating. **Aluine Byrne, Eaton Square, London.**

David Wynne-Morgan says: Yes, it's all true.

Lost guitar

Last week my husband had his guitar stolen at a studio recording session. The guitar, although of no great value, has great sentimental value to us both. It has an Arabic inscription on the bottom. If anyone should see it, or can tell us its whereabouts, we would be very grateful. **Lyn McCarthy, Richmond, Surrey.**

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London Life, incorporating The Tatler, is printed by Gale & Polden Ltd., 28 Craven Street, London, WC2, at the Wellington Press Aldershot, Hants. London Life is published by Illustrated Newspapers Ltd., Elm House, 10-16 Elm Street, London, WC1 (TER 1234). December 1, 1966.

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